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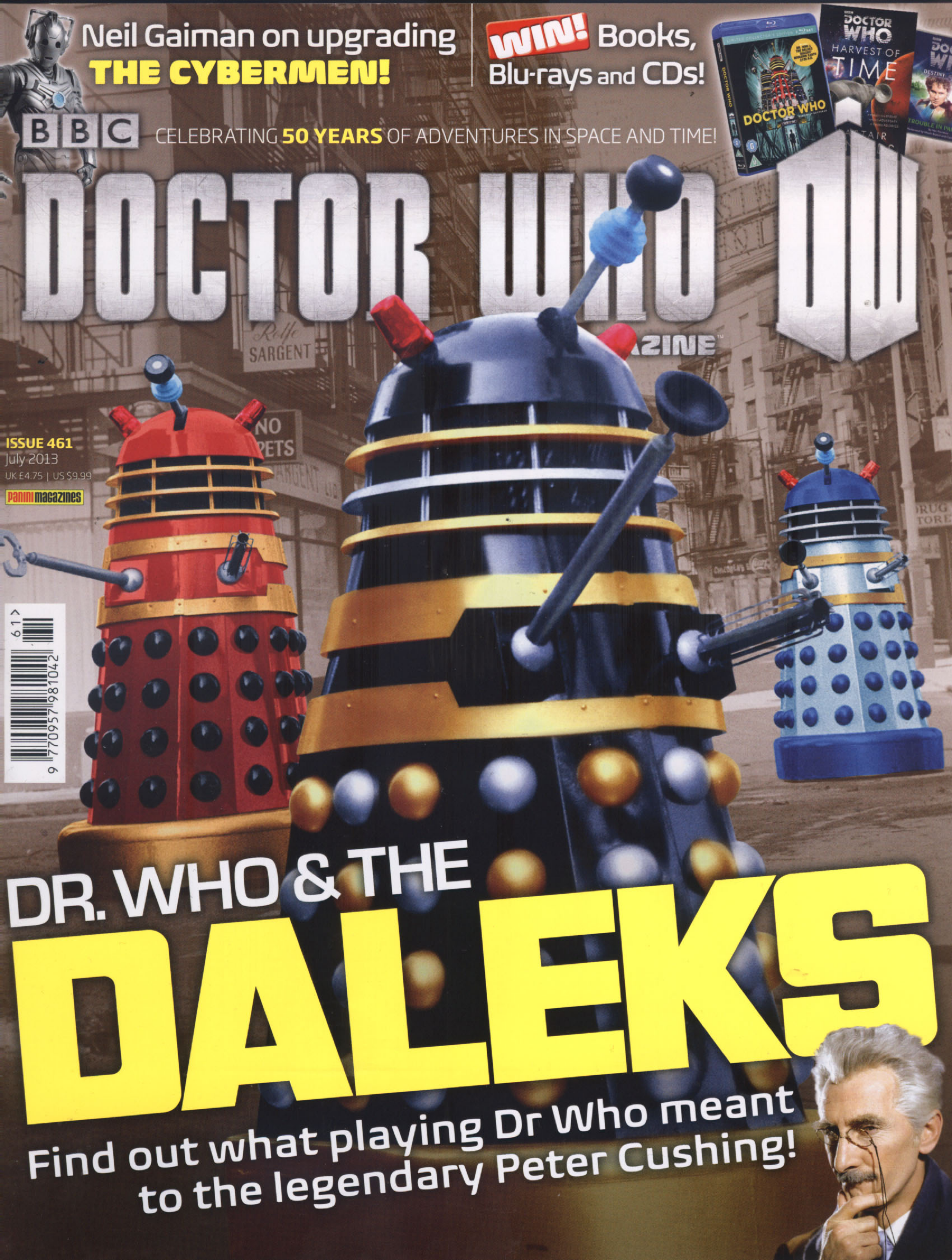
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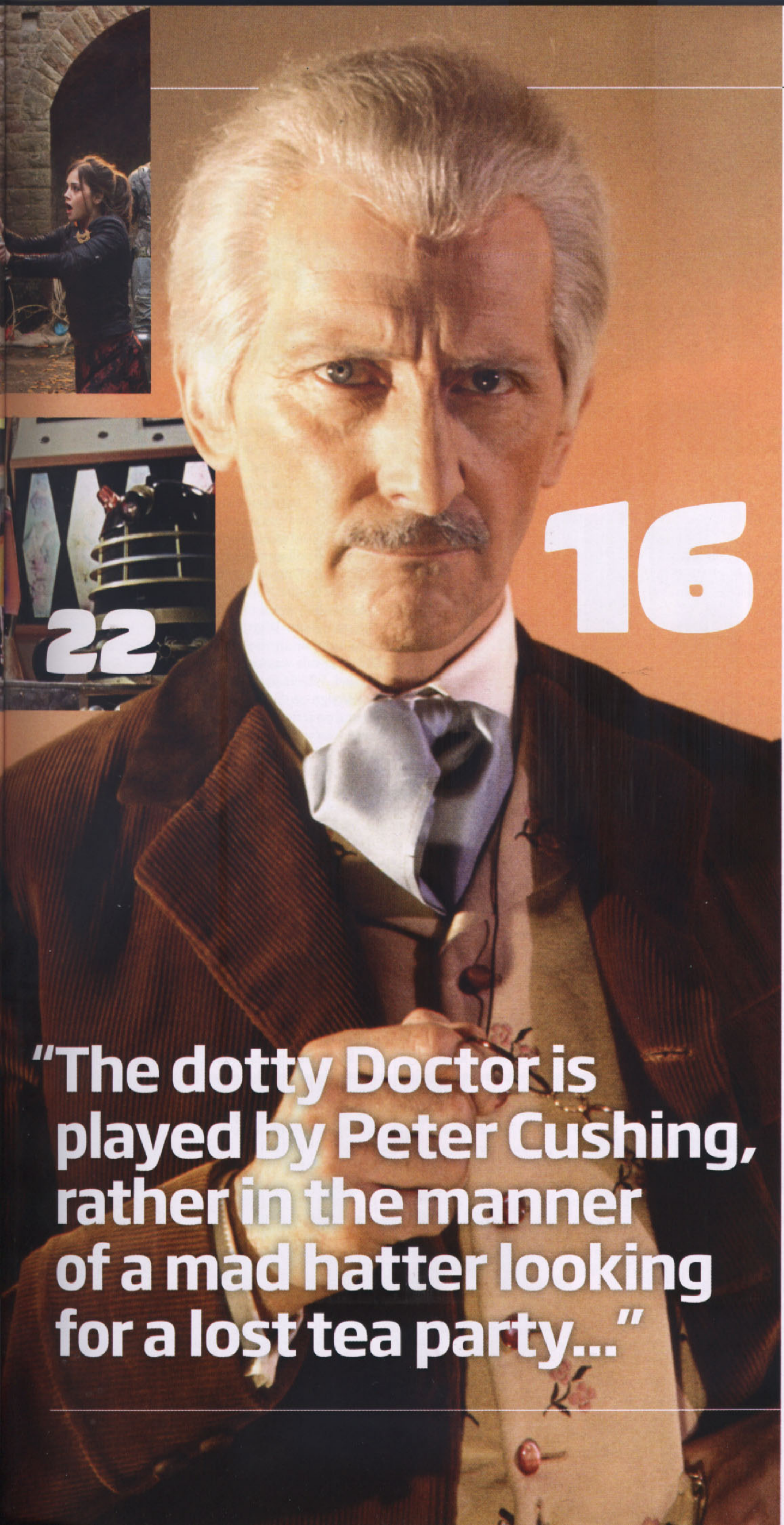


> "The dotty Doctor is played by Peter Cushing, rather in the manner of a mad hatter looking for a lost tea party..."

LETTER FROM THE EDITOR

We all know that there have been eleven official Doctors. But, in fact, there has been another. A twelfth man, who has shamefully been forgotten. But this mysterious, white-haired Doctor (who unlike his other incarnations, sports some facial hair), deserves to be remembered – he is, after all, played by one of the finest and most highly-regarded British actors of the last century, famed for his vast array of roles, including his ground-breaking portrayal of Winston Smith in *Nineteen Eighty-Four*. In this 50th anniversary year, it's time we properly recalled him and gave him the attention he deserves.

Yes, of course, I'm referring to the great Peter Cushing. (Ah, see what I did there?)

Back in 1965, *Doctor Who* viewers were unfamiliar with the idea of 'regeneration' or 'Time Lords'. It would be another year until we'd see William Hartnell's features dissolve and reform into that of Patrick Troughton in the final episode of *The Tenth Planet*. That was all in the future. On the small screen, William Hartnell was battling Koquillion, Zarbi and the Meddling Monk in black-and-white – but at cinemas across the land in 'technicolor', Peter Cushing was Dr Who – the 'brilliant science professor', who had knocked up *Tardis* in his back garden.

Fortunately, this was in the days before anyone had even considered what was 'canonical' *Doctor Who*, so there didn't need to be any crazy ideas of how on earth Cushing's incarnation fitted into the continuity. (That said, perhaps he's a missing incarnation, between Troughton and Pertwee, given partial memory loss by the Time Lords, and sent on an undercover mission to infiltrate the Daleks before they could become a threat to the universe? Well, it's just a thought.)

Cushing's Doctor is wonderful. Back in the 1980s, when I was growing up, his Dalek movies were repeated more often than any regular *Doctor Who* story. They were always a treat during the school holidays, and I knew them off by heart. You should definitely buy the new Blu-ray releases, for a chance to see the Daleks not only *in colour*, but *in high definition!* Closer than ever before! So close, you can feel their fire! So thrilling, you must be there!

Doctor Who and the Daleks – that's the essence of what we're celebrating half a century of, right there – in those two amazing movies.

Tom

STEVEN MOFFAT

Answering the burning questions posed by **DWM** readers – it's the man in charge of *Doctor Who*!

"An email arrived, explaining that we'd accidentally sent the finale to 210 *complete strangers!!!*"

DOMINIC JONES asks: How are you able to pace your scripts so precisely to fit the amount of time an episode fills in the TV schedule? Experience? Instinct? Or do you have to speak the words out loud to yourself?

So I'm walking to the Festival Hall, and it's BAFTA night and I'm thinking things are sort of okay. Security-wise, I mean. Had a few leaks, that's inevitable. But there's so much out there, a white noise of speculation, that any accidental truths get lost in the mix. And with our big secret (you know by now) we've used code words, and faked script pages, and all manner of deviousness. In fact, we laid a whole trail of nonsense through our paperwork, about the return of an old enemy, which was my idea. I explained my brilliant plan at a top-secret meeting where we all wore fake beards and sunglasses and flowery dresses (the dresses are just a preference).

"Surely they'll smell a rat," said someone (no idea who, but they had a beard and sunglasses).

"Ah! But we'll make our false trail almost impossible to find! We'll use our best security to cover up our biggest lie, and that way make it seem true."

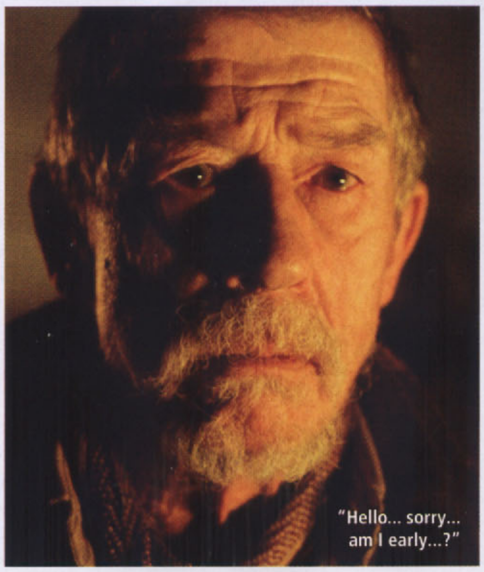
"Brilliant!" they all cried (whoever they were) and soon it was done. We constructed a whole false story, in glittering detail, and set about lending it veracity by covering it up in layers of security so tight that no-one could find it.

And nobody found it.

Bugger.

But otherwise, it was all going pretty well. We lopped the ending off the finale previews, we swore our crew to secrecy, we lied to all the people we love and trust, and as I walked to the Festival Hall that evening, I was just reflecting that for once *Doctor Who* security was working pretty well, when an email pinged into my phone from Brian Minchin, explaining that we'd accidentally sent copies of the entire episode to 210 complete strangers in America.

Sorry, was somebody asking me a question? Ah, Dominic, beg your pardon, was a bit distracted. Can't think why. How do I time episodes? Badly, Dominic, very badly. I think everyone does though. Page count is the usual technique. In theory (remember those words) a 45-minute episode of *Doctor Who* ought to be about 55 pages. But it's a fast-paced show, you need something to cut, so let's say 60 pages. And that, let me tell you, is *wrong*. The script for *The Time of Angels* was 70 pages long, and it came in short at 40 minutes, even with added material. The script for *The Snowmen* has almost the same page count as *A Scandal in Belgravia* (sorry to mention *The Other One*) but one is an hour and the other is 90 minutes. Thank God, the BBC is kind to us. Our notion of 45 minutes has veered between 39 minutes and 57 (I think, roughly, this is from memory). People keep asking me how long the Anniversary Special is, and it's a fair question. I don't actually know, because the answer is, it's as long as it needs to be. The script is quite long though. I'm looking at it now. Ooh, that's quite long.



"Hello... sorry... am I early...?"

Sorry I got distracted earlier, I'm back on the case now. Chuck us another question, go on!

MARTIN WOOD asks: Many US versions of British TV programmes have been made, *eg Red Dwarf, Life on Mars, Being Human etc.* If an American production company approached the BBC asking for the rights to produce an American version of *Doctor Who*, what would you say?

210 PEOPLE!!! 210 complete STRANGERS!!! We only sent them the whole series, plus the finale, plus the final scene of the finale and it's theirs to keep forever. It was one of those emails you have to sit down to read. So there I was, on a bench on the South Bank, reading an email from Brian Minchin, explaining that the Blu-ray of *Series 7 – Part 2* had been shipped early to 210 people and I might as well take the beard and the dress off –

Martin, I'm terribly sorry, you had a question! An American version of *Doctor Who*, would I allow it? Why bother, let's just MAIL THEM ALL BLU-RAYS OF THE BRITISH VERSION –

Oops, sorry again.

The truth is, it's not up to me, not even a little bit. I don't own *Doctor Who*, I'm just the current curator. But for the record, I think it would be a bloody awful idea. I hate it. *Doctor Who* should be as British as the BBC and it should be one big long story, not two different versions. So there.

BRIAN MINCHIN asks: What am I doing here and why am I sending you emails?

Ah, yes, it's time for hellos and goodbyes.

Goodbye to the brilliant, unstoppable Caro Skinner, who's just left us to return to the big smoke. I say left us – left us in the sense she's still working on Mark Gatiss' gorgeous *An Adventure in Space and Time*, that kind of leaving. The kind of leaving where you end up still working on the show. It's like Patrick McGoohan trying to get out of Portmeirion, there's never any escape.

And hello – again – to Brian Minchin. When I first took over *Doctor Who* (as curator – there's a uniform and a mop) Brian was one of the two script editors. The other one was Lindsey Alford, who he later married. Which, in retrospect, explains the 'Please Knock' sign on their office door. Brian left at the end of our first series, to work with Russell on *The Sarah Jane Adventures*, and then on *Wizards vs Aliens*, but now we've stolen him back to be the new executive producer on *Doctor Who*. The new co-curator. He's in charge of buckets.

And of course, he sends me emails about 210 PEOPLE WITH BLU-RAYS OF OUR TOP SECRET FINALE – Oh, get over it, Moffat. NOW!

IAN DANES of Redhill asks: What's the best readthrough you've ever been to, whether for one of your scripts or not?

Without doubt, the readthrough of Mark Gatiss' *Night Terrors*. Mark had just done an 'added gags' rewrite, which I'd only been able to skim, so some gorgeous jokes came as lovely surprises. And even better – for logistical reasons I've long forgotten – the readthrough happened at my house! Round my kitchen table! So much laughter, a little wine, and that lovely feeling that these days will never end. We went to the pub at the end of the road afterwards, and on that silly, sunny evening the Doctor and Amy Pond and the Last Centurion were seen carousing in a little railway pub in Kew...

One of my favourite memories. And when I'm grumping on about huge but entirely human mistakes that happen everywhere and to everyone, I try to keep in mind that a kitchen table readthrough and a laugh with friends afterwards is what it's really all about.

Mind you, 210!! 210 COMPLETE STRANGERS...!!!!! **DWM**

Happy memories of *Night Terrors*.

If you have a question for Steven, email it to *dwm@panini.co.uk* with 'Ask Steven' in the subject line.

GALLIFREY GUARDIAN

New executive producer appointed for 2014 series

Brian Minchin has been appointed as *Doctor Who*'s new executive producer, following the recent departure of Caroline Skinner. Brian takes up the role as the series heads towards the 50th anniversary in November, and will oversee production of new episodes for transmission next year.

Brian is already a familiar face in the drama department at BBC Wales, beginning his career as a script editor on the soap opera *Belonging* in 2005. He then began a long association with the worlds of *Doctor Who* in 2006 as script editor on the first two seasons of spin-off series *Torchwood*, before acting as assistant producer on *Torchwood: Children of Earth* and producer of the UK segments of *Torchwood: Miracle Day*. He also served as the producer of Series Four and Five of *The Sarah Jane Adventures* in 2010, and script-edited various episodes of *Doctor Who*, including Matt Smith's first season as the Doctor in 2010. Most recently, Brian has been working with former *Doctor Who* showrunner Russell T Davies as producer of the CBBC series *Wizards vs Aliens*, and moves to *Doctor Who* after serving as executive producer of the Toby Whithouse-penned Cold War drama *The Game*.

Brian Minchin.

DWM spoke to Brian shortly after his appointment, to ask him about his new job, and his memories of watching *Doctor Who* when he was younger.

"When I was very young I thought that all the best *Doctor Who* stories were in the Target books, and [prolific *Doctor Who* novelist] Terrance Dicks seemed to me to be a genius like no other," Brian smiles. "Obviously Peter Davison was the main Doctor on television, but I could read the other Doctors' stories all week round. I think discovering all those stories was my happiest time. Just imagine my joy when I discovered these episodes had actually been *made!* The Zarbi were real, and they were *almost* like I'd imagined..."

What does Brian think is unique about *Doctor Who*?

"*Doctor Who* is the greatest show on TV because it shapes itself around the dreams of its writers like no other drama can," he considers, "whether it's girls in fireplaces and horses leaping through mirrors, or Judoon and hospitals on the moon, *Doctor Who* is always prepared to be ambitious in new and glorious ways. All I can hope to know is that I'll be following the imagination of Steven and our clever gang to new and surprising places."

So, what's your first duty, Brian?

"My main job now is staring in awe at the 50th Anniversary Special and wondering 'How the hell do we follow on from that?!'" he laughs. "Then, when I stop gawping and wondering, 'How did they do that bit, and that one, and *that* bit!' I will start work on the Christmas episode, written by Steven Moffat himself.

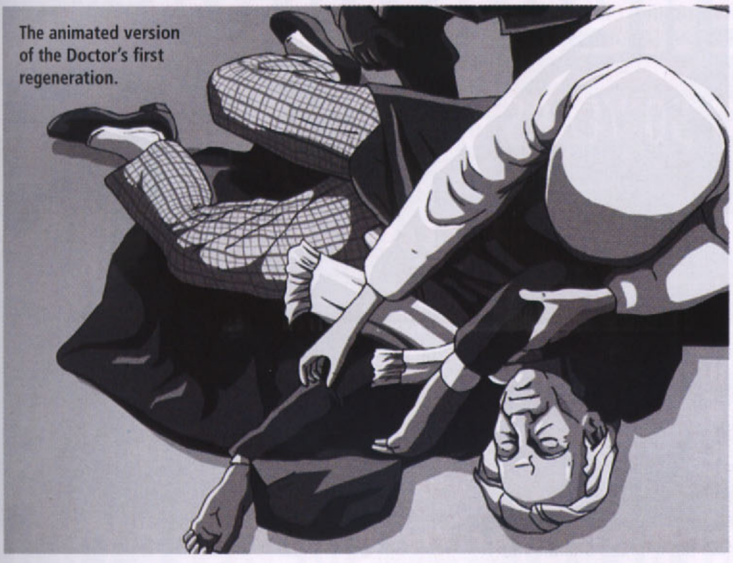
"But my first and most important duty is never being as late at answering **DWM**'s questions as I am tonight! 'Who's that at the window?' asks my wife, innocently. It's an angry Tom Spilsbury, tapping his watch and waving a hardback copy of his *Guide to Clom* menacingly in my direction!

"I think my main challenge is to match the passion and dedication of the clever readers of **DWM**, many of whom worked out my email address and sent me kind thoughts on my first day. If I can show a new bunch of children how wonderful *Doctor Who* is, I'll be very proud."

And what can we all look forward to next year?

"A whole new series!" Brian beams. "But we certainly *won't* be releasing the details of that series right now in May 2013. Oh dear, that sounds mean! Well, I *can* tell you that I have just spent a very happy few days meeting some scarily clever writers, and we have an incredible set of stories to work on. More adventures ahead!"

The Tenth Planet comes to DVD early



The animated version of the Doctor's first regeneration.

BBC Worldwide will release a special *Doctor Who* DVD set in June under the banner of *Regeneration*. The set features every story that sees the Doctor regenerate, packaged within an individually numbered coffee table-style album containing photographs of each incarnation.

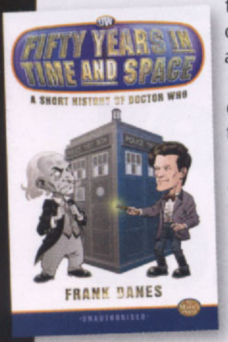
The six-disc set contains the DVD début of 1966's *The Tenth Planet*, the final story of the First Doctor's era, featuring the first-ever regeneration. Episode 4 is still missing from the BBC archives, and the *Regeneration* set will feature the animated reconstruction of this pivotal episode, ahead of the story's individual DVD release on 18 November, which will include bonus material.

The other adventures in the set are *The War Games, Planet of the Spiders, Logopolis, The Caves of Androzani, Time and the Rani*, The 1996 TV Movie, *Bad Wolf/The Parting of the Ways*, and *The End of Time*. The *Regeneration* DVD box set will be released on 24 June, priced £61.27.

DOCTOR WHO
REGENERATION

New Books

■ Three new, unofficial, *Doctor Who* books have been published, each taking a look at the history of the series in one form or another.



Paul Smith examines the story and history of *Doctor Who* through a series of eye-catching data visualisations in *Time & Space Visualiser* from Wonderful Books, priced £24.95. Visit the website *wonderfulbook.co.uk* for more details.

The Official Doctor Who Fan Club – Volume 2: The Tom Baker Years by Keith Miller features a wealth of correspondence and reprints of fan club material, detailing the early years of organised *Doctor Who* fandom. It costs £16.99 and more details can be found at *pegimountpress.com*.

Fifty Years in Time and Space is 'a short history of *Doctor Who*' by Frank Danes and published by St Mark's Press and priced £12.95. More details from *stmarkspress.com*.

Project Motormouth

■ A second one-day convention to raise money for Janet Fielding's Project Motormouth charity is to take place on Saturday 1 August at the Copthorne Hotel in Slough. Project Motormouth 2 focuses on the Doctor's companions with guests including Anneke Wills, Katy Manning, Matthew Waterhouse and, of course, Janet herself. To book and for more details about both the convention and the charity, visit *projectmotormouth.org.uk* – and see the advert on page 45 of this issue.

The very first story novelised for audio!

AudioGO is to publish a brand new adaptation of the very first *Doctor Who* story, *100,000 BC*, as part of its ongoing talking books range. The author is former Target Books editor Nigel Robinson. This new adaptation will be released under the title *An Unearthly Child*, and has been commissioned by AudioGO's Michael Stevens to tie-in with *Doctor Who*'s 50th anniversary.

"The adaptation is based on Anthony Coburn's television scripts," Michael Stevens tells **DWM**. "Intriguingly it leads directly into David Whitaker's novelisation of *Doctor Who and the Daleks*."

Before that, there's plenty more on the way from AudioGO, as Michael explains: "*Destiny of the Doctor* continues apace; July's Seventh Doctor story *Shockwave* by James Swallow is performed by Sophie Aldred and Ian Brooker. This is followed by Eighth Doctor story *Enemy Aliens*, written by Alan Barnes, and performed by India Fisher and Michael Maloney.

"In the realm of BBC Books novels, Geoffrey Beevers' unabridged reading of Alastair Reynolds' *The Harvest of Time* will be published as a CD and download on the same day as the hardback on 6 June. The recent eBook *Summer Falls* by Amelia Williams is also scheduled as an unabridged reading on 1 August.

"In Classic Novels news, Lalla Ward reads David Fisher's novelisation of *The Leisure Hive* in July. Sophie Aldred reads *The Greatest Show in the Galaxy* by Stephen Wyatt in August, and Colin Baker reads *Mindwarp* by Philip Martin. This will form part of the CD set *The Trial of a Time Lord Volume 1* in September, which also contains *The Mysterious Planet* by Terrance Dicks. Volume 2 follows in October, comprising *Terror of the Vervoids* and *The Ultimate Foe*, both by Pip and Jane Baker. The four audiobooks will be also available as individual downloads."

A new beginning.

Louise Jameson turns author

Louise Jameson makes her *Doctor Who* writing début, scripting an audio for the upcoming third season of *The Fourth Doctor Adventures* for Big Finish. The actress, who plays Leela opposite Tom Baker, has written the seventh story in the season, *The Abandoned*, collaborating with Nigel Fairs. It will be released in July 2014.

"We all know that Lou is a really brilliant and confident actor," producer David Richardson tells **DWM**, "but it's been a joy to learn that her skill set also extends into great scriptwriting. I saw *My Gay Best Friend*, the stage show she wrote with Nigel Fairs, and was deeply impressed by its wit, charm and depth of emotion. And when, shortly afterwards, Louise asked if we might consider her writing a *Doctor Who*, the reply was an instant 'yes.'"

"Wow!" adds Louise. "I can't believe that the idea I pitched to Big Finish was accepted, and here it is completed. Huge thanks to Nigel Fairs for co-creating. No spoilers, but... beware your own mind..."

Louise Jameson and Tom Baker.

Following *The Abandoned*, the final story of the season is *Zygon Hunt* by Nicholas Briggs, which finds the Fourth Doctor and Leela facing the alien shapeshifters on a world where humans are hunting a Skarasen. The cast includes Michael Maloney as Gregor Saraton, and Gillian Kearney as Mina Challis.

The Fourth Doctor and Leela will return in January 2015 for eight more adventures, accompanied by John Leeson as K9.

"These stories will include epic outer space adventures and gothic horror tales – and everything in between!" says executive producer Nicholas Briggs, "and there will be at least three returning enemies from the TV series. Recording is already underway, and it's sounding great!"

regenerations TWENTY 13
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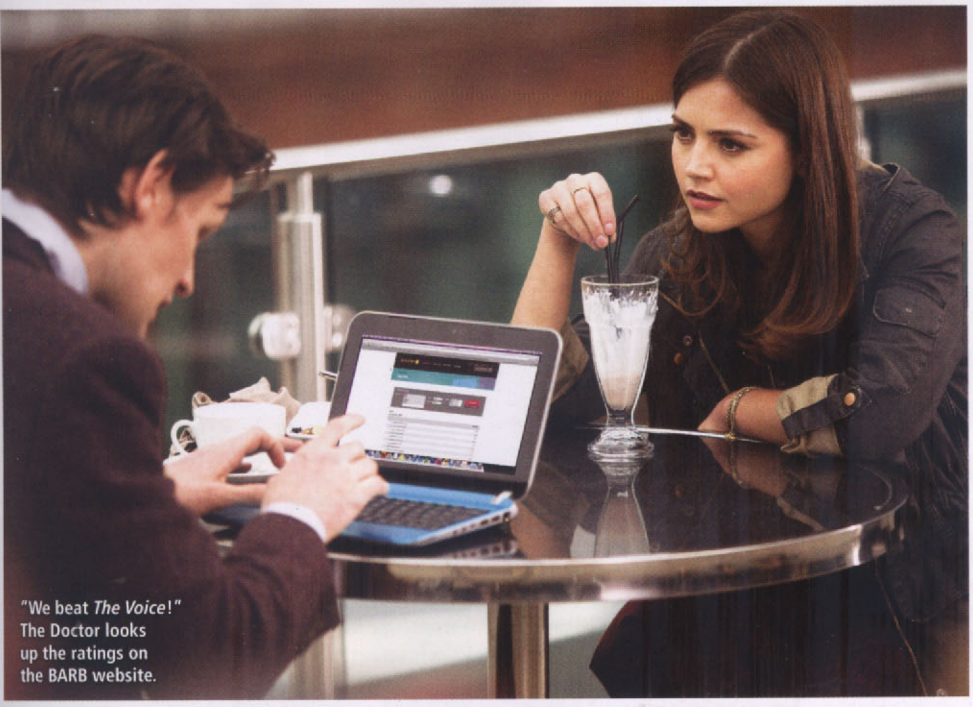
Some of the cast for *Light at the End*.

PUBLIC IMAGE

How many people have been watching the latest series? Here's all the stats...

COMPILED BY **TOM SPILSBURY**



"We beat *The Voice*!" The Doctor looks up the ratings on the BARB website.

Ratings slip, but Doctor Who keeps its Top 20 place

This spring run of *Doctor Who* has been performing solidly in the ratings, averaging just over 7 million viewers in official BARB figures. However, this represents a slight drop from the five-episode run in autumn 2012, which averaged 8 million viewers.

The eight-episode spring run started extremely well, with *The Bells of Saint John* attracting an average of **8.44 million**, a figure which saw it become the top-rated show on a Saturday night for the first time since 2010's *The Big Bang*. This rating also compares favourably to the last few launch episodes – *The Impossible Astronaut* (8.86m), *Let's Kill Hitler* (8.10m), and *Asylum of the Daleks* (8.33m). Meanwhile, the return of BBC One's singing competition *The Voice UK* averaged 7.47 million, while ITV's *Ant & Dec's Saturday Night Takeaway* managed 7.76 million up against *Doctor Who*. With such tough competition on both channels, it's rare for the Doctor to end up top for the night – so on those rare occasions when it happens, it's worth making a bit of noise about it!

> **'*The Bells of Saint John* was the first time *Doctor Who* has been the top-rated show of the day since 2010.'**

However, the second episode saw a noticeable drop of almost one million, with *The Rings of Akhaten* pulling in **7.45 million** viewers. This time, both *The Voice* and *Saturday Night Takeaway* were ahead of *Doctor Who*, and unfortunately each of the next few episodes saw further consecutive drops, with *Cold War* pulling in **7.37 million**; *Hide* attracting **6.61 million**; *Journey to the Centre of the TARDIS* playing to **6.50 million**; and *The Crimson Horror* averaging **6.47 million**. Given that prior to *The Bells of Saint John*, the Christmas episode *The Snowmen* had pulled in 9.87 million viewers, that represents six consecutive drops in the ratings for the show. It's the sort of statistic that will make you gulp, but the last time (and indeed *only* time) that six consecutive *Doctor Who* episodes pulled in a lower audience than its immediate predecessor was back in the William Hartnell years!

Back in 1966, *The Abandoned Planet* pulled in 9.8 million, but there then followed six consecutive declines, with *Destruction of Time* (8.6m); *War of God* (8.0m); *The Sea Beggar* (6.0m); *Priest of Death* (5.9m); *Bell of Doom* (5.8m); and *The Steel Sky* (5.5m), before *The Plague* finally saw an upturn in the show's fortunes, which more or less continued for the next ►

TOP 20 PROGRAMMES 25-31 March 2013

Pos	TV Series (Channel, day)	Consolidated rating (millions)
1	**Coronation Street** (ITV, Mon)	10.88m
2	**Coronation Street** (ITV, Mon)	10.38m
3	**Coronation Street** (ITV, Fri)	10.34m
4	**Coronation Street** (ITV, Fri)	10.22m
5	**Coronation Street** (ITV, Wed)	9.79m
6	**Broadchurch** (ITV, Mon)	8.93m
7	**EastEnders** (BBC One, Mon)	8.72m
8	**Doctor Who: The Bells of Saint John** (BBC One, Sat)	8.44m
9	**The Village** (BBC One, Mon)	8.17m
10	**EastEnders** (BBC One, Fri)	8.06m
11	**Ant & Dec's Saturday Night Takeaway** (ITV, Sat)	7.76m
12	**EastEnders** (BBC One, Thu)	7.72m
13	**Emmerdale** (ITV, Mon)	7.59m
14	**The Voice UK** (BBC One, Sat)	7.47m
15	**Emmerdale** (ITV, Wed)	7.44m
16	**EastEnders** (BBC One, Tue)	7.39m
17	**Emmerdale** (ITV, Tue)	7.23m
18	**Emmerdale** (ITV, Fri)	7.21m
19	**Emmerdale** (ITV, Thu)	7.16m
20	**Emmerdale** (ITV, Thu)	7.14m

TOP 20 PROGRAMMES 1-7 April 2013

Pos	TV Series (Channel, day)	Consolidated rating (millions)
1	**Coronation Street** (ITV, Mon)	10.19m
2	**Coronation Street** (ITV, Mon)	9.96m
3	**Coronation Street** (ITV, Fri)	9.49m
4	**Coronation Street** (ITV, Wed)	9.44m
5	**Coronation Street** (ITV, Fri)	9.43m
6	**Jonathan Creek** (BBC One, Mon)	8.75m
7	**EastEnders** (BBC One, Tue)	8.44m
8	**EastEnders** (BBC One, Mon)	8.41m
9	**Broadchurch** (ITV, Mon)	8.28m
10	**EastEnders** (BBC One, Fri)	8.11m
11	**The Voice UK** (BBC One, Sat)	7.58m
12	**Ant & Dec's Saturday Night Takeaway** (ITV, Sat)	7.56m
13	**Emmerdale** (ITV, Mon)	7.52m
14	**Doctor Who: The Rings of Akhaten** (BBC One, Sat)	7.45m
15	**Scott & Bailey** (ITV, Wed)	7.29m
16	**EastEnders** (BBC One, Thu)	7.26m
17	**Emmerdale** (ITV, Tue)	7.22m
18	**Emmerdale** (ITV, Wed)	7.13m
19	**Foyle's War** (ITV, Sun)	6.98m
20	**Emmerdale** (ITV, Fri)	6.98m

TOP 20 PROGRAMMES 8-14 April 2013

Pos	TV Series (Channel, day)	Consolidated rating (millions)
1	**Britain's Got Talent** (ITV, Sat)	10.74m
2	**Coronation Street** (ITV, Mon)	9.71m
3	**Coronation Street** (ITV, Fri)	9.56m
4	**Coronation Street** (ITV, Fri)	9.43m
5	**Coronation Street** (ITV, Wed)	9.25m
6	**Coronation Street** (ITV, Mon)	8.78m
7	**EastEnders** (BBC One, Mon)	8.48m
8	**Broadchurch** (ITV, Mon)	8.44m
9	**EastEnders** (BBC One, Tue)	8.33m
10	**EastEnders** (BBC One, Fri)	8.29m
11	**The Voice UK** (BBC One, Sat)	7.82m
12	**Emmerdale** (ITV, Mon)	7.42m
13	**Doctor Who: Cold War** (BBC One, Sat)	7.37m
14	**Emmerdale** (ITV, Wed)	7.21m
15	**Emmerdale** (ITV, Fri)	7.12m
16	**EastEnders** (BBC One, Thu)	7.03m
17	**Endeavour** (ITV, Sun)	7.01m
18	**Emmerdale** (ITV, Tue)	6.93m
19	**Emmerdale** (ITV, Thu)	6.53m
20	**Scott & Bailey** (ITV, Wed)	6.40m

Consolidated figures for *Hide*, *Journey to the Centre of the TARDIS* and *The Crimson Horror* can be found on the next page.

PUBLIC IMAGE

TOP 20 PROGRAMMES 15-21 April 2013

Pos	TV Series (Channel, day)	Consolidated rating (millions)
1	**Britain's Got Talent** (ITV, Sat)	11.15m
2	**Coronation Street** (ITV, Mon)	10.13m
3	**Coronation Street** (ITV, Mon)	9.77m
4	**The Voice UK** (BBC One, Sat)	9.50m
5	**Broadchurch** (ITV, Mon)	9.00m
6	**Coronation Street** (ITV, Fri)	8.95m
7	**Coronation Street** (ITV, Wed)	8.77m
8	**EastEnders** (BBC One, Mon)	8.72m
9	**Coronation Street** (ITV, Fri)	8.50m
10	**EastEnders** (BBC One, Tue)	8.21m
11	**EastEnders** (BBC One, Fri)	7.94m
12	**Emmerdale** (ITV, Mon)	7.38m
13	**Emmerdale** (ITV, Wed)	7.02m
14	**Emmerdale** (ITV, Fri)	6.87m
15	**Emmerdale** (ITV, Thu)	6.82m
16	**Countryfile** (BBC One, Sun)	6.78m
17	**Emmerdale** (ITV, Tue)	6.77m
18	**Doctor Who: Hide** (BBC One, Sat)	6.61m
19	**Endeavour** (ITV, Sun)	6.48m
20	**The Syndicate** (BBC One, Tue)	6.37m

TOP 20 PROGRAMMES 22-28 April 2013

Pos	TV Series (Channel, day)	Consolidated rating (millions)
1	**Britain's Got Talent** (ITV, Sat)	10.48m
2	**Broadchurch** (ITV, Mon)	9.89m
3	**Coronation Street** (ITV, Mon)	9.62m
4	**Coronation Street** (ITV, Mon)	9.16m
5	**The Voice UK** (BBC One, Sat)	9.07m
6	**Coronation Street** (ITV, Wed)	8.93m
7	**Coronation Street** (ITV, Fri)	8.73m
8	**EastEnders** (BBC One, Mon)	8.72m
9	**Coronation Street** (ITV, Fri)	8.31m
10	**EastEnders** (BBC One, Fri)	8.17m
11	**EastEnders** (BBC One, Tue)	7.71m
12	**Emmerdale** (ITV, Mon)	7.39m
13	**Emmerdale** (ITV, Wed)	7.07m
14	**Emmerdale** (ITV, Tue)	7.06m
15	**Emmerdale** (ITV, Fri)	6.85m
16	**Countryfile** (BBC One, Sun)	6.79m
17	**The Syndicate** (BBC One, Tue)	6.71m
18	**Endeavour** (ITV, Sun)	6.62m
19	**Doctor Who: Journey to the Centre** (BBC One, Sat)	6.50m
20	**EastEnders** (BBC One, Thu)	6.49m

TOP 20 PROGRAMMES 29 April – 5 May 2013

Pos	TV Series (Channel, day)	Consolidated rating (millions)
1	**Britain's Got Talent** (ITV, Sat)	10.91m
2	**Coronation Street** (ITV, Mon)	9.29m
3	**Coronation Street** (ITV, Mon)	9.29m
4	**The Voice UK** (BBC One, Sat)	9.27m
5	**Coronation Street** (ITV, Fri)	8.71m
6	**Coronation Street** (ITV, Wed)	8.53m
7	**EastEnders** (BBC One, Mon)	8.22m
8	**Coronation Street** (ITV, Fri)	8.01m
9	**EastEnders** (BBC One, Tue)	7.74m
10	**Emmerdale** (ITV, Mon)	7.14m
11	**EastEnders** (BBC One, Fri)	7.12m
12	**Emmerdale** (ITV, Fri)	6.79m
13	**Emmerdale** (ITV, Tue)	6.76m
14	**Emmerdale** (ITV, Wed)	6.72m
15	**Masterchef** (BBC One, Thu)	6.53m
16	**Doctor Who: The Crimson Horror** (BBC One, Sat)	6.47m
17	**Emmerdale** (ITV, Thu)	6.40m
18	**Vicious** (ITV, Mon)	6.31m
19	**Endeavour** (ITV, Sun)	6.17m
20	**Masterchef** (BBC One, Wed)	6.06m

All ratings quoted in these charts are consolidated figures, taking in 'live' viewers and recordings watched within seven days of original transmission (including HD viewers, where programme was simulcast). However, figures do not include online catch-up services (eg iPlayer watched on a PC or mobile), or repeats (such as those on BBC Three, ITV2 or +1 channels). All figures: BARB *www.barb.co.uk*

The Crimson Horror: the 100th episode of *Doctor Who* of the twenty-first century, and the 96th to have made the TV Top 20.

> **'If BBC One's plan was to drive more people to their computers, rather than watching live on Saturday nights, then it's worked.'**

few weeks until the show peaked again at 9.4 million with *The Dancing Floor*.

So, is this *Public Image* column all doom and gloom? Well, of course not – let's not completely lose our heads. It's a quirky little statistic to note this (almost) unprecedented downward trend, and it's naturally a slight concern to see the figures heading in the wrong direction, but *Doctor Who* is still an incredibly powerful performer for BBC One. If you glance at the Top Twenty charts on these pages, you'll see that the Doctor has maintained his place in the upper reaches each and every week – and when you strip out multiple editions of the soap operas, that looks even more impressive. None of the other shows you'll see on these charts start before 7pm, and precious few of them have the worldwide reach that *Doctor Who* does. And for a little bit of perspective, in the twentieth century, *Doctor Who* made the weekly Top Twenty 72 times out of 696 attempts. *The Crimson Horror* marks the 100th episode of *Doctor Who* to have been transmitted since the 2005 comeback, and all but *four* of them have made the week's Top Twenty (and three of *those* were at number 21). It's fair to say that despite the recent drops, *Doctor Who* is still quite a force to be reckoned with!

Although final ratings weren't available at the time this issue went to press, the early numbers suggested something of an upturn for the final two episodes of the series. We'll let you know next issue.

But these figures are not, in any way, the end of the story. As usual, we must point out the BBC Three repeat ratings (listed separately by BARB), which have averaged around 400,000 viewers on Friday evenings, as well as the impressive iPlayer numbers. Interestingly, BBC One has recently eschewed the traditional trailers for *Doctor Who* in favour of more generic iPlayer adverts, encouraging viewers to catch up with the series online. If the plan was to drive more people to their computers, rather than watching live on a Saturday evening, then it's worked.

Doctor Who has been dominating the BBC's iPlayer charts over the past couple of months, with the first two episodes sailing well over two million requests. Later episodes in the run are also well on the way to a similar figure, and are likely to have surpassed it by the time you read this. These numbers are admittedly rather vague, though – the iPlayer stats only register 'streams started', so they don't calculate how many people are actually watching at any one time. Also, if you watch iPlayer through your television, this is accounted for within the BARB figures to the left, whereas if you watch online, then they aren't. Confused? Me too. A bit. Consider this, though – the BBC's iPlayer stats published for April featured *Doctor Who* taking up five of the positions in the top ten (including number one), with *The Voice UK* taking up the other five slots. Well, that gets my chair spinning.

In the past, Steven Moffat has been keen to point out that we shouldn't look at TV shows' viewing figures based on 'overnight' figures alone – suggesting that we wouldn't consider a novel's success based solely on what it managed to shift on its publication date. In truth, even the 'consolidated' numbers on this page, which include recordings watched within seven days, aren't quite as helpful as they used to be a few years ago. It's very difficult to get a true reflection of exactly how many people are watching *Doctor Who* – or indeed *any* show – simply because the data is split in so many different ways these days.

So, if we were to make an educated guess as to how many people are watching *Doctor Who* in the UK in 2013, we might cautiously estimate at well over 10 million viewers for an episode like *The Bells of Saint John*, and something over 8 million for an episode like *The Crimson Horror*. But until BARB overhauls its system to measure all viewers for all programmes, regardless of whether they're watching on first transmission, on a +1 channel, on BBC Three, via Sky-Plus or iPlayer, we can't really say for sure.

Doctor Who is by no means the biggest show on British television – series like *Britain's Got Talent*, *The X Factor*, and even *The Voice* would have something to say about that. It's not the biggest drama either (hello *Broadchurch*, hello *Call the Midwife*, hello *Downton Abbey*!). But in terms of worldwide appeal, in terms of recognition, and in terms of its longevity and long-term future, *Doctor Who's* success is unparalleled. And after half a century, that's no bad place for it to be. **DWM**

BEYOND THE TARDIS

On film, on stage and in countless new TV programmes – find out what the stars of *Doctor Who* are up to...

COMPILED BY **DOMINIC MAY**

Richard E Grant's Hotel Secrets – back on Sky in 2014.

Monster Intelligence

■ **Matt Smith** has commenced filming Ryan Gosling's *How to Catch a Monster*, telling *Total Film* it "has a wonderful Lynch-ian quality to it," and he was offered the part while in New York, auditioning opposite Gosling for around four hours, who filmed it on his iPhone. Sky Atlantic has commissioned a six-part second series of **Richard E Grant**'s eponymous *Richard E Grant's Hotel Secrets* for broadcast in 2014. **Catrin Stewart** played Calamity Jane in Radio 4's *Aberystwyth Noir: It Ain't Over Till the Bearded Lady Sings* on 15 May.

River Macbeth

■ The Manchester International Festival's sell-out production of *Macbeth* being staged at an intimate deconsecrated church from 4 to 21 July stars **Alex Kingston** as Lady Macbeth opposite Kenneth Branagh with the 20 July performance relayed live to a big screen at the NCP Bridgewater Hall Car Park. **Joseph Millson** stars in *Macbeth* at London's Globe Theatre from 22 June to 29 September.

Another Happy Ending

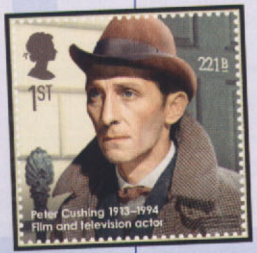
■ Indie rom-com *The List* directed by Harris Goldberg is currently filming co-starring **Karen Gillan**, who appeared on *The Late Late Show with Craig Ferguson* on 24 April. She will attend the world première of rom-com *Not Another Happy Ending*, in which she stars as author Jane Lockhart, closing the Edinburgh International Film Festival on 30 June.

Broadway Rory

■ **Arthur Darvill** has taken over as the male lead (known as *Guy*) in the Tony Award winning Broadway musical *Once* at New York's Bernard B Jacobs Theater on West 45 Street. See *www.oncemusical.com* for details.

Holmes Service

■ *Sherlock* takes a summer filming break returning in August with **Nick Hurran** behind the cameras for the third season finale. On 2 May **Steven Moffat**'s *Sherlock: A Scandal in Belgravia* won Best Television Episode Teleplay at New York's Edgar Awards. A first class *Great Britons* stamp depicting **Peter Cushing** as Sherlock Holmes was issued on 16 April.



Bernard Who?

■ **Bernard Cribbins** was the subject of two-part Radio 4 documentary *Bernard Who?* on 25 April and 2 May, with contributions from **David Tennant**, **John Barrowman** and **Russell T Davies.**

Loving Catherine

■ **Catherine Tate**, who attended the 25 April opening of *The Weir* at London's Donmar Warehouse (with **Brian Cox**, **Dervla Kirwan** and **Ardal O'Hanlon** to 8 June), is recording Cheshire based BBC One pilot *The Smiths* on 28 May, written and co-starring Lee Mack and based on CBS sitcom *Everybody Loves Raymond*.

Broadchurch Mania

■ **Chris Chibnall**'s recommissioned *Broadchurch* may rival *Doctor Who*'s 50th anniversary as the television event of the year, as during the 22 April first series dénouement the UK Twitter record was reportedly broken, peaking at 8,493 tweets per minute. Chibnall, interviewed on *Daybreak*, says the second series will tell a very different story. Meanwhile *Comic Relief* Doctor **Jim Broadbent** plays Tommy Butler in the second of Chibnall's *Great Train Robbery* BBC One dramas, *A Copper's Tale*, with **James Strong** directing.

Mad Master

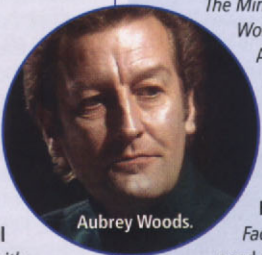
■ **John Simm**, who was a *Jonathan Ross Show* guest on 13 April, returns as Baxter in Season Three of Sky1's *Mad Dogs* on 4 June and will reprise John Middleton for a second series of BBC One's *The Village*.

Quickies

■ **Paul McGann** narrated Sky 1's *Now That's History! 1987* (20 April). **Eve Myles** stars in BBC One's *Frankie* opposite **Jemma Redgrave**, **Dean Lennox Kelly** and **Derek Riddell** (to 18 June). **Neil Gaiman** was an NBC *Last Call with Carson Daly* guest (8 May). **Russell T Davies** is backing Swansea Bay's 2017 UK City of Culture bid. **Julie Gardner** is executive producer of newly recommissioned *Da Vinci's Demons* (Starz and Fox). **Diana Rigg** was interviewed on *The Andrew Marr Show* (28 April). **Imelda Staunton** won the Olivier Awards Best Musical Actress for *Sweeney Todd* (28 April).

Obituary

■ **Aubrey Woods**, who played the Controller in *Day of the Daleks*, died on 7 May aged 85. **Sean Caffrey**, who was Lord Henry Palmerdale in *Horror of Fang Rock*, died on 25 April aged 73. **Rashid Karapiet**, who played Rita's Father in *The God Complex*, died on 26 March aged 84. **Bobi Bartlett**, costume designer for *The Invasion*, *The Krotons*, *The Seeds of Death*, *The Mind of Evil* and Jon Pertwee's *Worzel Gummidge*, died in April. **Rupert Roxburghe-Jarvis**, costume designer on *Underworld*, *The Stones of Blood*, *Nightmare of Eden* and *Shada*, died on 26 April aged 81. **Brett Forrest**, a Guard in *The Face of Evil*, died on 27 March aged 69. **Jon James**, one of the Irongron's soldiers in *The Time Warrior*, died on 8 April aged 71. **DWM**



Aubrey Woods.

Norman Jones 1935-2013

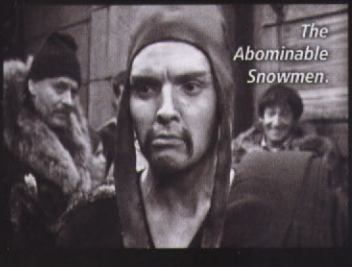
Norman Jones broke into television relatively late (aged 26) but went on to forge a career as a leading guest star in a number of programmes, even if series lead or regular work generally evaded him (a stint in soap opera *Crossroads* notwithstanding).

He débuted in *Doctor Who* playing Khrisong in 1967's *The Abominable Snowmen* as a warrior monk: weighty, loyal, and brave, it's a performance that featured none of Jones' innate sense of fun. Frazer Hines remembers, "When he first arrived, he was quite fearsome and serious, but once he put that costume on, I think Pat Troughton laughed and said, 'Oh no, you can't be such a baddy dressed like that!' And from then on, at rehearsals for the next episode, he had the most twinkly eyes and had a good time."

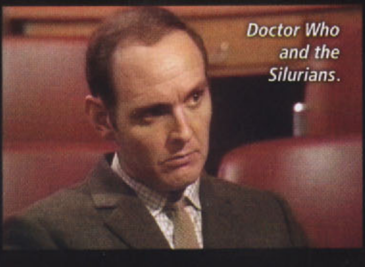
As Major Baker in 1970's *Doctor Who and the Silurians* Jones gets our sympathy despite his opposition to the Doctor, displaying an easy naturalism which crumbles into a credible paranoid unravelling. An altogether more colourful character was astronomer Hieronymous in 1976's *The Masque of Mandragora*, with Jones using his rich baritone voice to great effect as the increasingly zealous necromancer.

He did strong work elsewhere; a solid copper in *The Abominable Dr Phibes*; an excellent turn as 'The Crooked Man' in *The Adventures of Sherlock Holmes*; bent cop Perrault in *The Sweeney*; and *Inspector Morse*'s first boss.

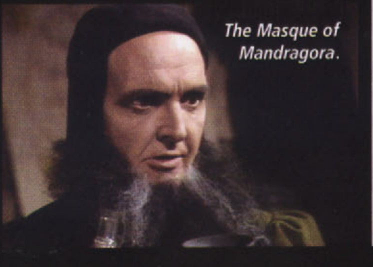
He retired to Sweden and then to his native Shropshire. Whilst happy to talk to strangers who recognised him, he was less comfortable with approaches to contribute to conventions or DVDs. A shame, as genre fans would doubtless have embraced him as one of the most valuable television character players of his generation. TOBY HADOKE



The Abominable Snowmen.

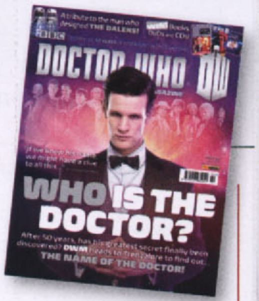


Doctor Who and the Silurians.



The Masque of Mandragora.

GALAXY FORUM



There's an Ice Warrior on the rampage, a hider in the house and the very worst in Victorian values... it's your letters!

Loads to get through this month, so let's crack straight on with your thoughts about the long-awaited return of the Ice Warriors in *Cold War*...

GOT CHILLS?

I would like to thank Mark Gatiss and the team for delivering such an excellent and atmospheric episode! *Cold War* was well written, the Ice Warrior was very well designed, and the sets were brilliant. Thank you for finally showing us what an Ice Warrior is like under his helmet!

DAVID MORGAN KENT

Skaldak isn't in right now, leave a message.

It was great to see the return of the Ice Warriors in *Cold War*. The supporting actors were all superb, and I loved the redesign of the Ice Warrior which keeps the traditional look. I was a little underwhelmed by the CGI face, though, but the moments where Skaldak is out of his suit, and we only get to see his scaly green fingers, created great moments of suspense.

KEITH TUDOR ROMSEY, HANTS

Cold War – a brilliant title for an adventure that brought us back the Ice Warriors and took us back to the days of the ever-present nuclear threat. Matt Smith, the beautiful Jenna-Louise and all the cast were on top form, conveying the tensions on board the sub in this wonderfully old-school base-under-siege adventure. The updated Martian was incredible; what a surprise those elongated, non-humanoid fingers were, snatching away the crew like Ripley's Alien. I have to admit that when I saw the CGI face staring down from the shadows with its gaping mouth and goggly eyes, I couldn't help thinking of *Sesame Street*'s Cookie Monster, but the final full reveal of Skaldak was glorious and just so incredibly... well, Martian!

MARK HOLDING EMAIL

So who else was saluting the Ice Warriors along with the Doctor at the end of *Cold War*? I was eagerly looking forward to this episode, but was concerned whether these were going to still be the lumbering monsters from the 60s and 70s. I shouldn't have worried. Well done to everyone concerned in bringing back this noble race to our screens.

BILL HIGGINS HEMEL HEMPSTEAD

Poor Matt Smith. I Just watched *Cold War* and sadly he joins a long list of actors, including such greats as Steve Martin, Kenneth Branagh, Jeff Bridges, Christopher Eccleston, Bill Shatner, Gregory Peck and Patrick Stewart who have witnessed a 'David Warner Completely Stealing the Scene Master Class'. We have had several young companions – how about an elderly Russian scientist?

ROBERT WILSON FALMOUTH

I was left a bit cold by this story. Maybe it's the danger of over-heightened expectations. After the Ice Warriors failed to show up in *Terminus* in 1983, and after *Mission to Magnus* failed to show up at all in 1985, this was finally going to be my chance to see a brand-new Ice Warrior story. Maybe it could never live up to that? Maybe I was expecting something rather more gripping – a story in which the Doctor has to save a damaged, sunken submarine crew, while somehow also fending off an Ice Warrior attack. As it was, the setting didn't seem to matter – nobody seemed to mind that they were likely to either drown or asphyxiate in a small metal tube more than half a kilometre below the North Pole. I was pretty disappointed with the very basic 'Ice Warrior awakes – does a runner – turns up again – goes home' plotline.

ANDREW CURNOW EMAIL

I should start off by making it absolutely clear that I thought Mark Gatiss' *Cold War* was a very good, claustrophobic, atmospheric, well thought out story, very much in the style of the classic 'base under siege' favourites of days gone by. That said, though, I was a little disappointed – especially given that this was the Ice Warriors' big return to *Doctor Who* – that the fully armoured Skaldak barely got any screen time. It seemed a shame given how much effort obviously went into updating the Martians' look. And didn't he look a bit skinny and spindly without his armour?

A scene you *didn't* see in *Journey to the Centre of the TARDIS*.

STAR LETTER

Journey to the Centre of the TARDIS was another fine episode – but where were the roundels? Don't try to fob me off with those hexagonal wall-wannabes. Don't tell me that meagre row of pizza-shop-window neon tubes in the current console room is the real thing. Circular interlocking wall indentations are the TARDIS' own fashion choice, and we all know it!

What happened to the Doctor during the Time War that gave him his fear of circles? Perhaps we'll discover how that crack in time made by some sinister laughing sound effect has erased all the proper roundels?

IAN WATSON EMAIL

Ian's letter wins him a copy of *Prisoners of Fate*, a new full-cast audio adventure for the Fifth Doctor, out now from Big Finish priced £14.99 on CD or £12.99 to download at *www.bigfinish.com*

DOCTOR WHO
PRISONERS OF FATE

TEXT IN!

Message us from your mobile!

- **MARK HOLDING** All I said to my wife was that Clara looked great when she was wet. I had to deploy *my* Hostile Action Displacement System.
- **DARREN SCROWSTON** Warms my heart to read that younger viewers now want to watch Jon Pertwee *Doctor Who*. You'll love it; he will be your hero forever!
- **DAVID PERRY** My girlfriend thinks the Doctor's name should be 'Snuggles'. I think I should get a new girlfriend!
- **MARK BAKER** Will the Target novelisation of *The Rings of Akhaten* be called *Doctor Who and the Grumpy Planet*?

Send your messages by texting DRWHO followed by your name and your message to 80088. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

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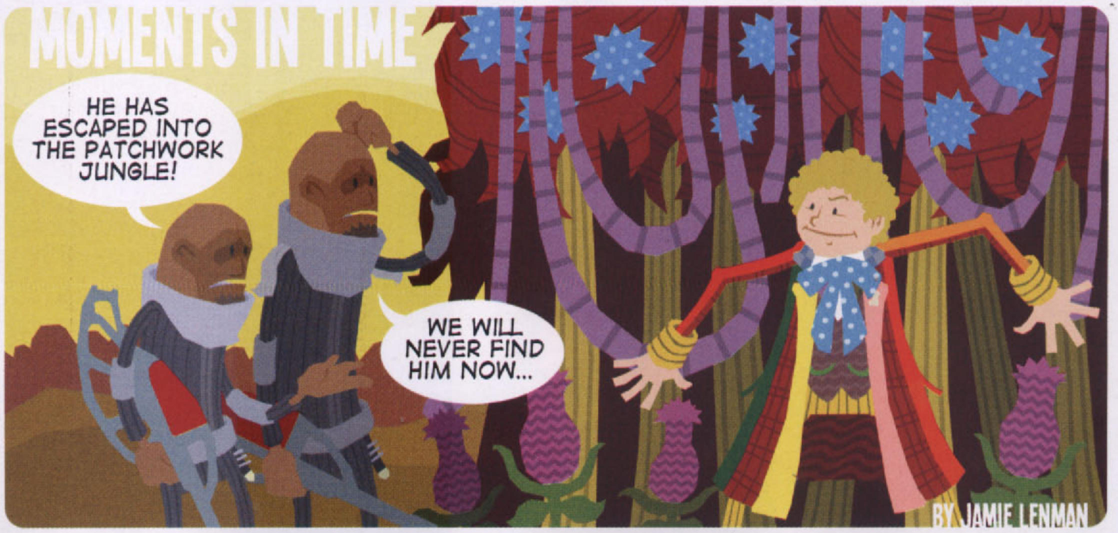

MOMENTS IN TIME
HE HAS ESCAPED INTO THE PATCHWORK JUNGLE!
WE WILL NEVER FIND HIM NOW...
BY JAMIE LENMAN

SEND YOUR LETTERS TO... Galaxy Forum, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. **Email:** dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to **Twitter** and tweet us at www.twitter.com/dwmtweets

Here's hoping that they'll prove popular enough for another appearance in which they can remain armoured and monumental throughout.

LAURIE McHALE EMAIL

I was so excited to see the Ice Warriors back, but I'm not so keen after watching *Cold War*. I loved that they kept the classic look of the Ice Warrior's armour, but unfortunately, it all went wrong when they decided to depict them without armour for the first time in the history of the show. This resulted in a Ridley-Scott's-*Alien*-like creature. The Third Doctor once pointed out that Ice Warriors are quite slow, which was something the Second and Third Doctors used to their advantage when dealing with them. Now, the Eleventh Doctor is pointing out how fast the Ice Warrior is without its armour, which, in my opinion, is ridiculously fast! To make things worse, they've deprived them of the iconic, sibilant, hissing voice I liked so much. Also the plot itself wasn't imaginative or original. Disappointing is the word to describe *Cold War*!

DAMIAN KALITAN KRAKÓW, POLAND

The next episode was a very different kind of ghost story: Neil Cross' chilling *Hide*...

HIDDEN TREASURE

Hide was everything I hoped it would be and more. Great performances, great production, great script – creepy, emotive, thrilling and just downright brilliant. This series as a whole has been brilliant. I feel like the production team are on fire and Matt Smith has got his Doctor down to a fine art of awesome and Jenna-Louise Coleman has done nothing but benefit the show.

GEOFF COCKWILL EMAIL

Hide was excellent! And as the Doctor said, "It's not a ghost story, it's a love story." It was also great seeing the voice interface again, not to mention another reference to *Ghostbusters*.

JOEY SALAZAR EMAIL

Hide: too scary?

I can't believe that *Hide* was the first episode Jenna-Louise Coleman made. She's an absolute natural. Also, any episode that features the Cloister Bell automatically gets an ALL-KINDS-OF-AWESOME out of 10 mark from me.

KEITH ANDREW EMAIL

I thought *Hide* was a brilliantly written episode with Matt Smith's zaniness as the Doctor perfectly offsetting the gothic horror vibe. I was gripped from start to finish and thought it was really nice to have the romantic twist at the end. Well done.

DARREN WHITE EMAIL

I thought the idea for *Hide* was brilliant, but right from the very start you knew it was no ghost 'haunting' the house, but yet another alien trapped in another dimension. The ending was a bit rushed, and went nowhere, but the monster itself was a nice – if soppy – twist. I felt more could have been made of the story – for example, the Doctor could have gone back in time to see where the ghost 'died' and originated from. However, it is still much better than the 'camp' years of Rose Tyler as the assistant!

DARREN GREENIDGE EMAIL

I started to watch *Hide* for the first time late at night in bed. I had to turn it off after ten minutes as it was too scary and likely to give me nightmares. I wouldn't mind but I am 40! I forgot just how scary *Doctor Who* can be!

KATE GRIFFITHS EMAIL

All this outrage over Matt Smith's mis-pronunciation of 'Metebelis' is ridiculous. After all, it *should* be pronounced 'meaty-bell-lice'...

SIMON BROMLEY SHEFFIELD

The Watcher reveals more about 'Metebelis-gate' on page 82. But now, your thoughts on Stephen Thompson's *Journey to the Centre of the TARDIS*...

INSIDE THE SPACESHIP

I can't get over how amazing *Journey to the Centre of the TARDIS* was. So much excitement and terror crammed into 45 minutes. There was a something for everyone, just hearing back the echoes of *Doctor Who*'s long history made fans old and new reminisce together (and secretly squeal with delight); and we got a glimpse of the rooms of the TARDIS – it was well worth the wait.

LAURA J ROBINSON DUKINFIELD

@DWMtweets

Join other **DWM** readers on Twitter!

- **@Jeanette_Stent** Oh my, I'm not ashamed to say the comic strip in **DWM** 460 brought a tear to this old fan's eye.
- **@clickclickdrone** The fast new Cybermen obviously installed the Raston Warrior Robot patch as part of their upgrade.
- **@allthisandless** Note to future writers: the Cybermen are not the Borg...
- **@SteveMaggs** Fantastic new Cybermen – wanted to hear them speak more, though. Bring them back soon, this episode didn't make enough of them.
- **@RomanaOnCaprica** Please turn the cover of **DWM** 460 into a poster! It's beautiful!
- **@ScottimusPrime1** Just saw *The Crimson Horror*... HAIL GALVATRON!
- **@BilliePiper** I have a free subscription to **Doctor Who Magazine** and my son loves it! *#AskBillie*

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

So we finally get a trip all through the TARDIS and we discover... endless dark claustrophobic steel corridors. *This* is the Doctor's home? It's more like the Daleks' city on Skaro! Yes, we got to see a really cool library and blink-and-you'll-miss-'em observatory and pool room, but most of the TARDIS seems to be... a bit dull. The story itself was excellent, as was everybody in it, but ►

THE PLANET OF DECISION!

The Great Intelligence has plagued the Doctor on a number of occasions. But which adventure featuring the disembodied dastard do you think is the best? *The Abominable Snowmen*, with its cuddly Yeti? Or *The Web of Fear* perhaps, with the Yeti in the Underground? Maybe the Intelligence's origin story, *The Snowmen* will get your vote? Or how about *The Bells of Saint John*, with its sinister Spoonheads? Or perhaps you think that the game-changing season finale, *The Name of the Doctor*, should come out on top?

Once you've decided on your favourite story out of the five choices, simply visit...

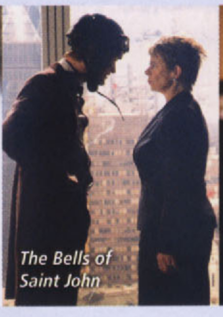
tinyurl.com/cbbgdgg

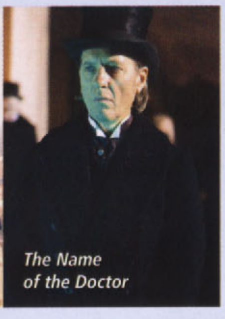
... to cast your vote. The poll will close on Friday 5 July 2013, and we'll reveal the results in issue 463. There are no prizes, it's just for fun.

The Abominable Snowmen

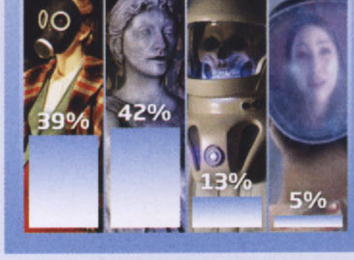
The Web of Fear

The Snowmen


The Bells of Saint John


The Name of the Doctor

In **DWM** 459, we asked you which catchphrase written by Steven Moffat is your favourite. The sage advice "Don't blink!" came out on top with 42% of the vote, while the plaintive cry, "Are you my mummy" was a creditable second with 39%. "Hey, who turned out the lights?" won the support of 13% and "I don't know where I am" grabbed the last 5%.



WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

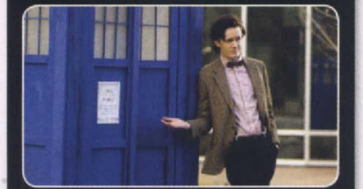
Take a look at the making of *The Name of the Doctor* with the stars, including Matt Smith, Jenna Coleman, Neve McIntosh, Dan Starkey and more. Search YouTube for: **Name Doctor Behind Scenes**

Go behind the scenes of the Cybermen's latest adventure with writer Neil Gaiman, showrunner Steven Moffat and choreographer Ailsa Berk. Search YouTube for: **Nightmare Silver Behind Scenes**

The warped genius of Gareth Roberts and Clayton Hickman present the Fourth Doctor giving Davros the *real* reasons for every Dalek defeat... Search YouTube for: **Genesis of the Remembrance**

of the g d-breakin

Tom Baker is surprisingly candid on a panel at the recent BFI screening of *The Robots of Death*, which also features Louise Jameson and Philip Hinchcliffe. Search YouTube for: **BFI Events Robots**



A magnificent parody video based on Owl City and Carly Rae Jepsen's catchy *Good Time*, featuring the Eleventh Doctor and his two glamorous new companions! Search YouTube for: **Not Literally Doctor**

◄ the decision to make the interior of the most amazing ship in the universe look pretty much like every other sci-fi spaceship was a big letdown.

ROB BILLERA NEW JERSEY

Regarding 'The History of the Time War', that big book we saw in *Journey to the Centre of the TARDIS*: who wrote it, who was it intended for, and why? And – considering all the foreboding prophecies about it – why on earth does it have the Doctor's real name in it?! We've been told that this piece of knowledge is absurdly dangerous, so to actually write it down in a book seems very foolhardy and risky. Mind you, I'm sure it won't get lost or stolen or fall into the wrong hands...

JAMES SLOAN EMAIL

Journey to the Centre of the TARDIS was totally ruined for me, because time got reset so that it never happened. It irritated me every time that *Star Trek* tried a time paradox story, and now *Doctor Who* has done it! I'm so annoyed! It's not that simply 'resetting time' that annoys me; it's resetting time so that there's no memory or consequences for any of the characters.

JONATHAN ASH EMAIL

So none of the characters can remember *Journey to the Centre of the TARDIS*? I wish I was so lucky.

ALICE GREEN EMAIL

Mark Gatiss' second episode of the season was *The Crimson Horror*...

VICTORIAN VALUES

What a fantastic episode *The Crimson Horror* was! Doesn't it show in what high regard *Doctor Who* is now held, that the guest slots can be filled by such wonderful actors like Diana Rigg and Rachael Sterling? This series has just got better and better.

PETER ELSON WIMBLEDON

The Crimson Horror was stunning. That's three weeks on the trot that my kids have jumped during *Doctor Who*. The performances from Diana Rigg and Rachael Stirling were amazing and who could forget the comedy value in Strax?

PETER APPERLEY EMAIL

The Crimson Horror is by far my favourite episode of this series so far, boasting a great script by Mark Gatiss and an equally great cast. Dame Diana Rigg gave one of the greatest *Doctor Who* performances of the last 50 years, providing a villainous edge to what appeared to be a sweet old lady. Her daughter was just as good, and her last scenes were heartbreaking but incredibly poignant as well. Matt Smith and Jenna-Louise Coleman were on top form as per usual. A near-to-perfect episode if there ever was one.

JOHN McLELLAN EMAIL

It's always great to see the Doctor in genuine trauma, even if it's just one reverse button away from being resolved. Clara was rather underused, but hey, the Paternoster Gang got time to play. I loved the sepia sequence, I loved the giant bell jars, and I loved the proper rocket. And yes, I loved Mr Sweet. Some people were anticipating the Kandyman, I know, but that jelly baby suckling Mrs Gillyflower's bosom comes pretty close. Extra kudos to Rachael Stirling for battering the pair of them with excellently acted – and controlled – rage. *The Crimson Horror* easily surpasses every other episode of this series so far.

JON QUIRKE EMAIL

Finally, for this issue, a couple of responses to questions answered by Steven Moffat in his recent **DWM** columns...

WEIGHTY QUESTIONS

I'd like to disagree with Steven Moffat's theory that the TARDIS has usually 'weighed the same as a police box' (**DWM** 459). Unfortunately, I think the reality is that it has usually only weighed as much as a BBC prop! A real Metropolitan police box would have been much heavier than the TARDIS has ever been portrayed. Anyone who has ever seen a surviving McKenzie-Trench box will have seen that only the door is wooden; the rest of the structure is concrete and far too heavy for Marco Polo's servants to lift onto the back of a wooden cart!

RICHARD LONG LONDON

A real-life Weeping Angel!

With regard to Steven Moffat's query about 'genuine' Weeping Angels (**DWM** 459), last year I was down in London for a gig and, having recently read Audrey Niffenegger's *Her Fearful Symmetry* and Neil Gaiman's *The Graveyard Book*, I couldn't resist a trip to the wonderful Highgate Cemetery, where I caught this suspicious-looking statue lurking (above) in the bushes. I just had to sneak up and investigate, but don't worry, I didn't blink! I've certainly never seen anything like it before. Has Steven Moffat been to Highgate? Perhaps this has been hiding in his imagination?

CHRIS NEWTON BLACKPOOL

That's all for now – next month, your views on *Nightmare in Silver* and *The Name of the Doctor*, and plenty more besides... **DWM**

ON THIS MONTH... 15 YEARS AGO

It's 1998, and a brand new Doctor is revealed in the pages of **DWM** 266...

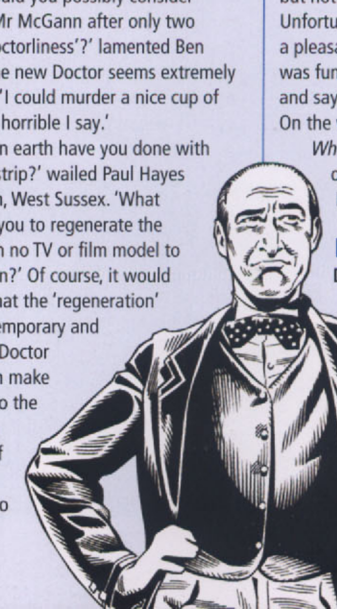
DOCTOR WHO MAGAZINE
DAZED AND CONFUSED?

THE NINTH DOCTOR?!

At the close of the previous issue's comic strip, the Eighth Doctor was seen to regenerate into a new body – one that looked suspiciously like future Dalek voice supremo, Nicholas Briggs. Readers bombarded the *Timelines* letters page to air their views on the new 'Ninth' Doctor.

'How could you possibly consider replacing Mr McGann after only two years of Doctorliness'?' lamented Ben Goudie. 'The new Doctor seems extremely annoying: "I could murder a nice cup of tea!" Ugh, horrible I say.'

'What on earth have you done with the comic strip?' wailed Paul Hayes of Clapham, West Sussex. 'What possessed you to regenerate the Doctor with no TV or film model to base him on?' Of course, it would transpire that the 'regeneration' was only temporary and the Eighth Doctor would soon make his return to the strip, much to the relief of many readers who didn't appreciate the surprise introduction of a previously unheard of Doctor.



GETTING IN A PADDY

Peter Griffiths interviewed Paddy Russell who had directed four *Doctor Who* serials, including two with Tom Baker who she initially considered to be 'A bit tricksy, but not as tiresome as he got later.' Unfortunately, *Doctor Who* was not always a pleasant experience for Paddy: 'There was fun to be had, but I have to be honest and say I had more fun doing other things. On the whole, being asked to do *Doctor Who* was my invitation to duck.' Watch out for those Egyptian mummies, Paddy!

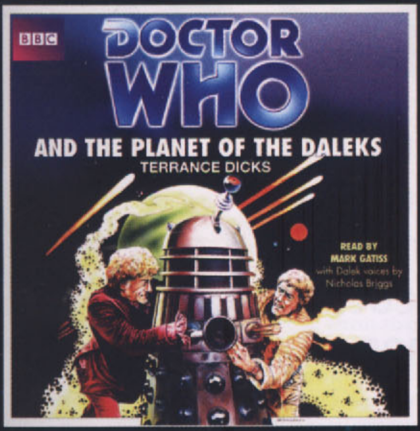
INTO THE MATRIX

DWM archivist Andrew Pixley celebrated ten years unearthing new facts by bringing back the *Matrix Data Bank*. Did you know that the reason the Doctor was on Earth in 1963 was developing colour television? No, neither did we!

AudioGO

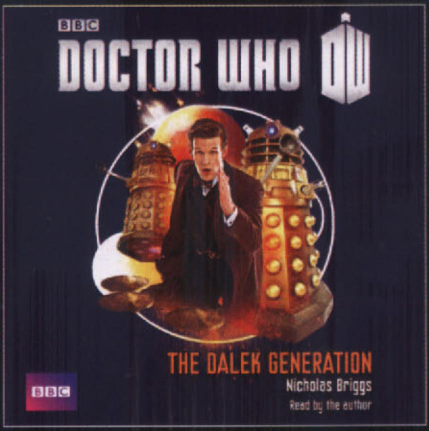
The home of BBC Audiobooks

TEN THOUSAND DALEKS!


BBC
DOCTOR WHO
AND THE PLANET OF THE DALEKS
TERRANCE DICKS
READ BY MARK GATISS
with Dalek voices by Nicholas Briggs

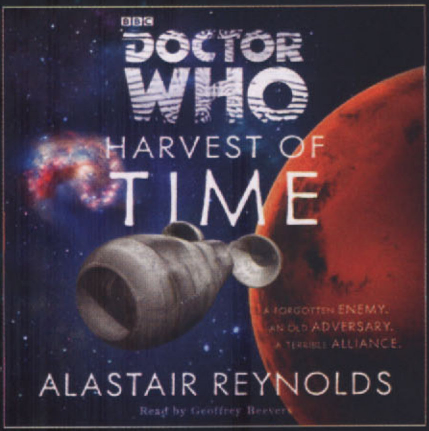
THE PLANET OF THE DALEKS

Perils for the Third Doctor and Jo in this classic story read by Mark Gatiss


BBC
DOCTOR WHO
THE DALEK GENERATION
Nicholas Briggs
Read by the author
BBC

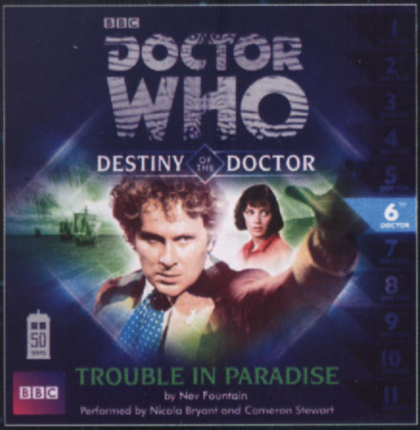
THE DALEK GENERATION

Written and read by Nicholas Briggs, the Daleks are back in this 11th Doctor adventure!


BBC
DOCTOR WHO
HARVEST OF TIME
A FORGOTTEN ENEMY.
AN OLD ADVERSARY.
A TERRIBLE ALLIANCE.
ALASTAIR REYNOLDS
Read by Geoffrey Beevers

HARVEST OF TIME

A brand new epic adventure for the Third Doctor, Jo, UNIT and the Master, read by Geoffrey Beevers

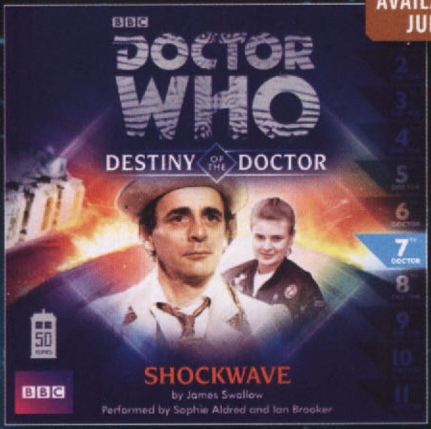

BBC
DOCTOR WHO
DESTINY OF THE DOCTOR
6TH DOCTOR
TROUBLE IN PARADISE
by Nev Fountain
Performed by Nicola Bryant and Cameron Stewart
BBC

TROUBLE IN PARADISE

(DESTINY OF THE DOCTOR 6)

A voyage of discovery for the Sixth Doctor and Peri (Nicola Bryant) in this brand new adventure

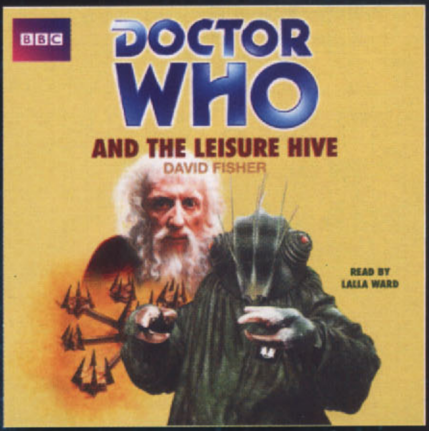
AVAILABLE JULY


BBC
DOCTOR WHO
DESTINY OF THE DOCTOR
7TH DOCTOR
SHOCKWAVE
by James Swallow
Performed by Sophie Aldred and Ian Brooker
BBC

SHOCKWAVE

(DESTINY OF THE DOCTOR 7)

The Seventh Doctor and Ace (Sophie Aldred) race to escape disaster in this brand new adventure


BBC
DOCTOR WHO
AND THE LEISURE HIVE
DAVID FISHER
READ BY LALLA WARD

THE LEISURE HIVE

The Fourth Doctor ages hundreds of years in this classic story read by Lalla Ward

Available from **www.audiogo.com/uk** and all good CD and DOWNLOAD audio retailers

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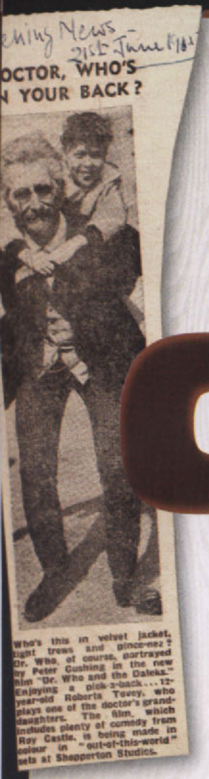
BBC

100 YEARS

THE PETER CUSHING SCRAPBOOKS



ening News –
21st June 1965

OCTOR, WHO'S
N YOUR BACK?

Who's this in velvet jacket, ight trews and pince-nez? Dr. Who, of course, portrayed y Peter Cushing in the new ilm "Dr. Who and the Daleks." Enjoying a pick-a-back ... 12-year-old Roberta Tovey, who plays one of the doctor's grand-daughters. The film, which includes plenty of comedy from Roy Castle, is being made in colour in "out-of-this-world" sets at Shepperton Studios.

Born a hundred years ago this May, Peter Cushing was best known for his horror movies. He spoke little about his role in the two *Doctor Who* feature films. Among his possessions, however, are press cuttings and other mementoes that speak volumes...

FEATURE BY **MARCUS HEARN**

The centenary of Peter Cushing's birth on 26 May 1913 will be the subject of a modest celebration in Whitstable, the seaside town where the actor made his home. The local museum is staging an exhibition in his honour, featuring photographs, paintings and other possessions that have been carefully preserved by his estate.

Remastered editions of *Dr Who and The Daleks* and *Daleks' Invasion Earth 2150 A.D.* will be released on Blu-ray and DVD the following day. These discs are timely reminders that Doctor Who was briefly embodied by a well-loved actor who is generally overlooked in the roll call of talent associated with the character.

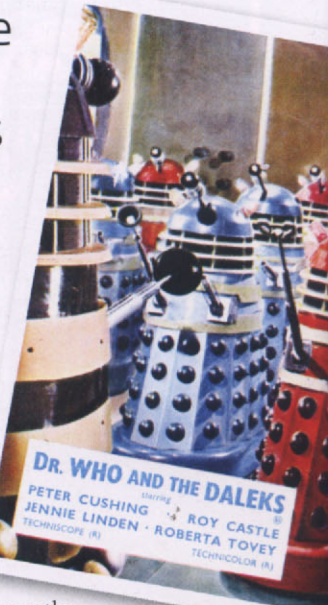
It was Cushing, not Patrick Troughton, who first convinced audiences that the Doctor could be played by someone other than the show's original star, and in later years television screenings of the two Dalek films provided fans with rare and treasured glimpses of vintage *Doctor Who* in the era before satellite television, video and DVD.

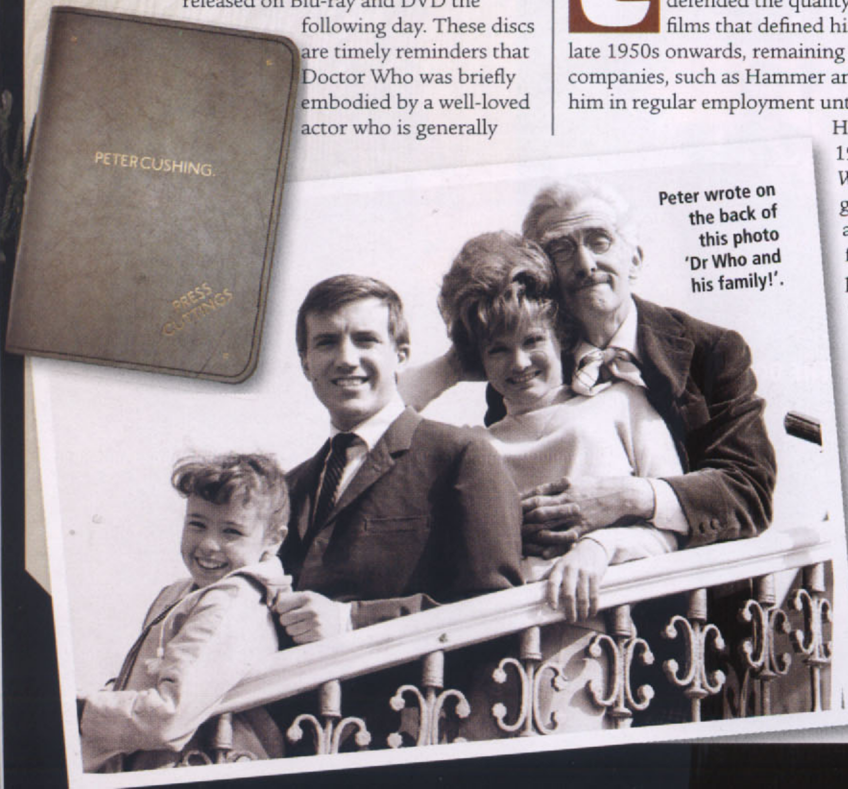
Cushing was a gentle, unassuming man who valued his privacy. He staunchly defended the quality of the horror films that defined his career from the late 1950s onwards, remaining loyal to the film companies, such as Hammer and Amicus, who kept him in regular employment until the mid 1970s.

His appearance in the 1977 blockbuster *Star Wars* should have given his career a third wind, following his initial popularity as one of BBC television's original stars and his subsequent reinvention as a horror icon. But in his twilight years he increasingly battled ill health, and the loneliness he felt as a widower, without the solace of constant work.

Cushing died on 11 August 1994. By this time *Doctor Who* had apparently run its course, having come to an end in 1989, seven television stars effectively relegating Cushing's portrayal of the Doctor to the status of a footnote in the show's history. Cushing never gave a detailed interview about the two *Doctor Who* films, but a recent discovery allows us a new insight into how much the role actually meant to him.

The Cushing estate has retained a number of the actor's possessions, partly out of sentimentality and partly in an effort to preserve an historical record of his remarkable career. There are numerous boxes of film publicity stills, many carefully captioned by Cushing on the reverse.





Peter wrote on the back of this photo 'Dr Who and his family!'.

'It was Cushing who first convinced audiences that the Doctor could be played by someone other than William Hartnell."

The letters include numerous communications from Don Houghton, a screenwriter notable for his association with Hammer Films and the *Doctor Who* stories*Inferno* and *The Mind of Evil*. Cushing and Houghton were both war game enthusiasts and would re-enact historical battles in miniature over the course of their lengthy correspondence.

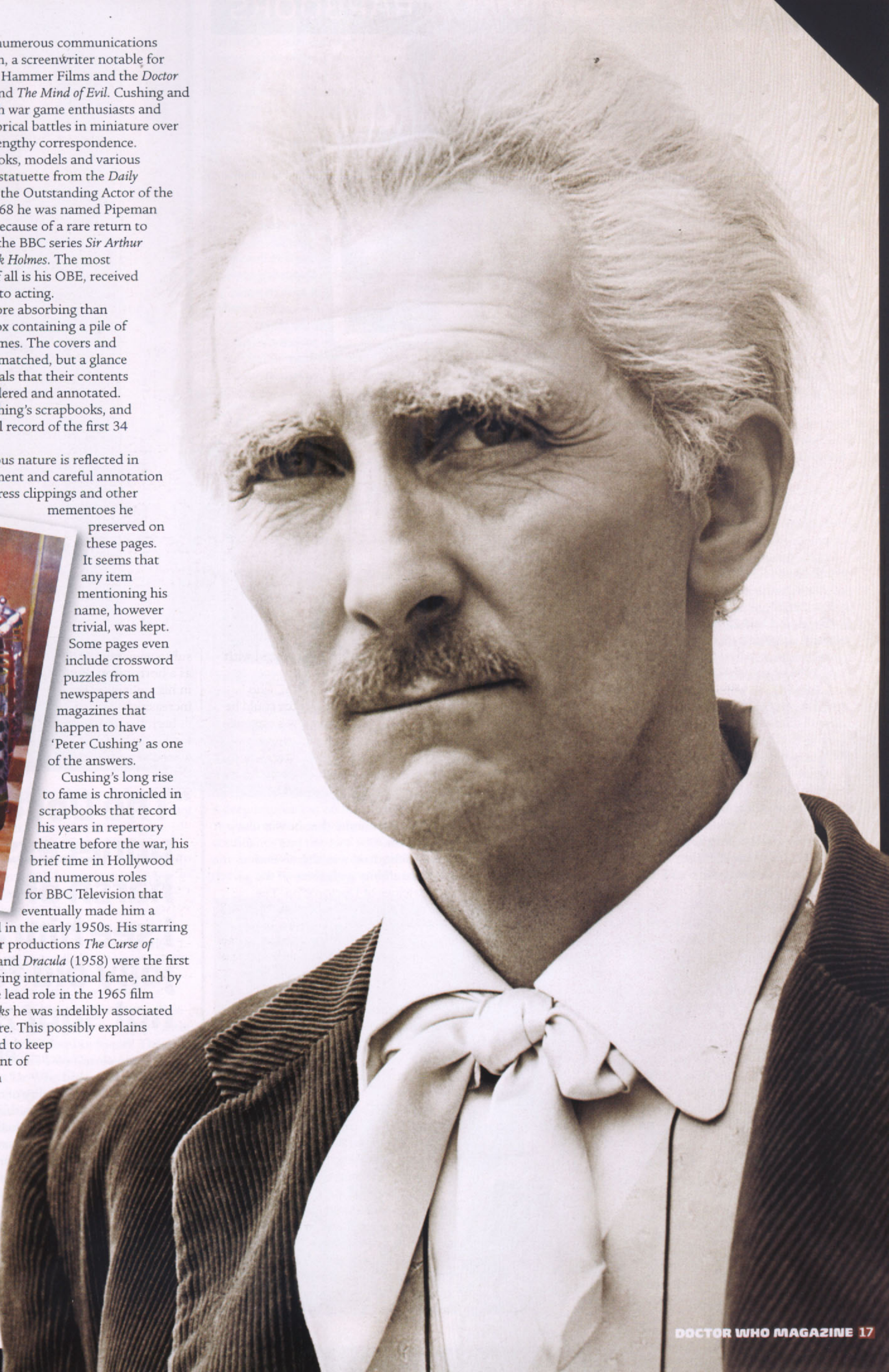
There are also books, models and various awards, including a statuette from the *Daily Mail* naming him as the Outstanding Actor of the Year, 1953-54. In 1968 he was named Pipeman of the Year, largely because of a rare return to television to star in the BBC series *Sir Arthur Conan Doyle's Sherlock Holmes*. The most prestigious award of all is his OBE, received in 1989 for services to acting.

Arguably even more absorbing than these is a weighty box containing a pile of variously sized volumes. The covers and formats may be mismatched, but a glance inside each one reveals that their contents are meticulously ordered and annotated. These are Peter Cushing's scrapbooks, and they are his personal record of the first 34 years of his career.

Cushing's fastidious nature is reflected in the precise arrangement and careful annotation of the press clippings and other mementoes he preserved on these pages. It seems that any item mentioning his name, however trivial, was kept. Some pages even include crossword puzzles from newspapers and magazines that happen to have 'Peter Cushing' as one of the answers.

Cushing's long rise to fame is chronicled in scrapbooks that record his years in repertory theatre before the war, his brief time in Hollywood and numerous roles for BBC Television that eventually made him a celebrity in England in the early 1950s. His starring roles in the Hammer productions *The Curse of Frankenstein* (1957) and *Dracula* (1958) were the first steps towards enduring international fame, and by the time he took the lead role in the 1965 film *Dr Who and the Daleks* he was indelibly associated with the horror genre. This possibly explains why Cushing seemed to keep an inordinate amount of press clippings from *Dr. Who and the Daleks* in particular – it was clearly something of a cherished role.

When the film was announced to the trade press in November 1964 the public had only ever known William ►



ON THE SET OF DR WHO AND THE DALEKS

"I don't think he watched *Doctor Who* on television," says Joyce Broughton, who was Peter Cushing's secretary from 1958 until his death in 1994. "In fact he didn't like watching television much at all, although Mrs Cushing loved it. He preferred the radio.

"Doctor Who was just a part that came up, but I think he had a lot of fun playing it. Obviously he liked making the horror films, but he often wished that people could see another side to him. The *Doctor Who* films were a rare chance for him to show that other side. He enjoyed working with Roy Castle and later Bernard Cribbins, and he loved the little girl, Roberta Tovey."

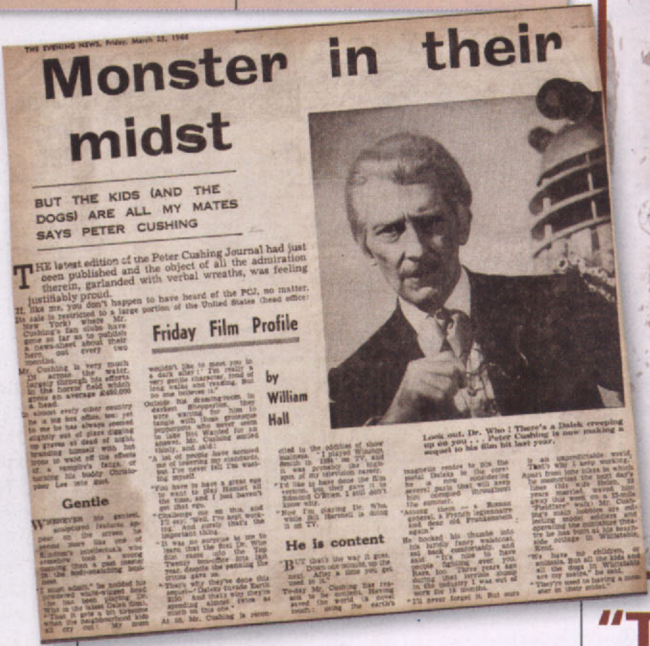
Joyce rarely visited her boss on the set of his films, but she brought her brother, her five-year-old daughter and Cushing's American fan club secretary Anne Florence to Shepperton to watch *Dr Who and the Daleks* being made. "My daughter adored it," she says. "We used to watch *Doctor Who* every Saturday and she was terrified of the Daleks. She got very upset when she came face to face with them at Shepperton, but it wasn't because she was frightened – she couldn't get over the fact that their arms were made of sink plungers! She was so disappointed."

Joyce with Peter.

PHOTO © COLIN BOURNER

◄ Hartnell as the Doctor. Hartnell's television schedule wouldn't have allowed enough time for him to shoot a feature film, and it's unlikely he was seriously considered anyway. The producers of Aaru Productions – Joe Vegoda, Milton Subotsky and Max J Rosenberg – cast Cushing as Doctor Who without even auditioning him.

Cushing was an obvious choice for several reasons. His work for Hammer had made him a star across the Atlantic, and as recently as summer 1964 *The Curse of Frankenstein* and *Dracula* had enjoyed a lucrative rerelease as a double-bill in the United States. Cushing was much more familiar to American fans of fantastic films than either *Doctor Who* or the Daleks, and it must have been felt that his presence would help to launch the film in this crucial market.



THE EVENING NEWS, Friday, March 25, 1966

Monster in their midst

BUT THE KIDS (AND THE DOGS) ARE ALL MY MATES SAYS PETER CUSHING

THE latest edition of the Peter Cushing Journal had just been published and the object of all the admiration therein, garlanded with verbal wreaths, was feeling justifiably proud.

Friday Film Profile

by William Hall

Look out, Dr. Who! There's a Dalek creeping up on you . . . Peter Cushing is now making a sequel to his film hit last year.

Gentle

He is content

In June 1964, around the time that Joe Vegoda opened negotiations to buy the film rights to *Doctor Who*, Cushing starred in *The Caves of Steel*, a BBC2 play based on a novel by Isaac Asimov. Set in New York 200 years in the future, *The Caves of Steel* cast Cushing as Elijah Baley, the city's Deputy Commissioner of Police. Accompanied by a robot called R Daneel Olivaw (played by John Carson), Baley has 48 hours to solve the murder of a scientist from Spacetown before the 'Spacers' take their revenge on the citizens of New York. Asimov's story was adapted for television by Terry Nation, the same writer who six months before had set the fledgling *Doctor Who* on a new course with his script for the first Dalek serial. *The Caves of Steel* proved popular enough to warrant a repeat in August.

In the early 1960s Cushing was so keen to escape his horror typecasting that he returned to television for diverse roles in the BBC's Shakespearean drama *The Spread of the Eagle* (1963) and the *Comedy Playhouse* production *The Plan* (1963). For viewers who had forgotten Cushing's definitive performance in the BBC's 1954 adaptation of *Nineteen Eighty-Four*, *The Caves of Steel* was a reminder that he was also adept at science-fiction.

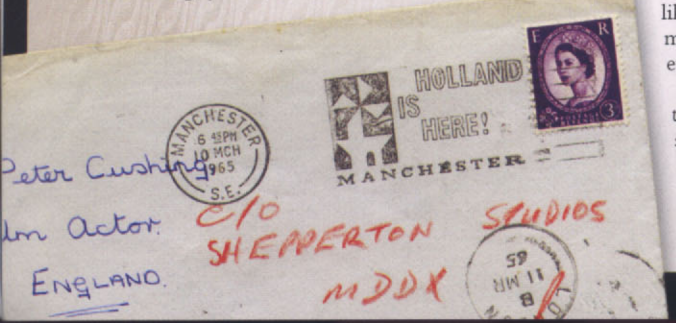
Now in his early 50s, there was also a sense that Cushing had an affinity with some of the Edwardian eccentricities of Doctor Who. The scrapbooks contain a May 1965 interview with journalist David Hunn, the title of which must have prompted a groan: 'Who's *Who* in the film? It's creepy Cushing'. During the interview Cushing complained that "Everything in the world seems to be progressing too fast, including TV. So much is happening, but the real achievements are so few. Is TV any better now than it was five years ago? I don't think so – there's just more of it. It's not the fault of the actors. They haven't a chance. All they can do is learn their lines and get on with it."

Despite this bewilderment at the pace of change, Cushing said "I'm happy, entirely happy. I've achieved my ambition – to be an actor. There's only one thing missing. I should like to use a pony and cart instead of a motor car. But what's the use? I couldn't even put it on the road now."

So the role of Doctor Who appealed to Cushing's increasingly Edwardian sensibilities, the script for *Dr Who and the Daleks* took him into the realm of family-friendly entertainment and his international appeal offered the producers the possibility of transatlantic success. Cushing didn't seem to consider it a problem that he hadn't seen much of the series the film was based on. "I only saw one episode on TV," he told Hunn, "but I felt the character was unnecessarily harsh. I see him as a jolly old fellow – not sour at all. Not weird either, just a bit eccentric. More or less every child's view of the traditional grandfather."

And this is exactly how he played the character when filming of *Dr Who and the Daleks* began at Shepperton Studios in March 1965. Cushing was fitted with a white wig, adopting a slight stoop and a bow-legged gait to further emphasise the character's

> **"The Doctor was unnecessarily harsh on TV... I see him as a jolly old fellow – not sour at all."**
>
> **PETER CUSHING**



MANCHESTER 6 45 PM 10 MCH 1965 S.E.

HOLLAND IS HERE! MANCHESTER

Peter Cushing
lm Actor.
ENGLAND.

c/o SHEPPERTON STUDIOS
MDDX

11 MR 65

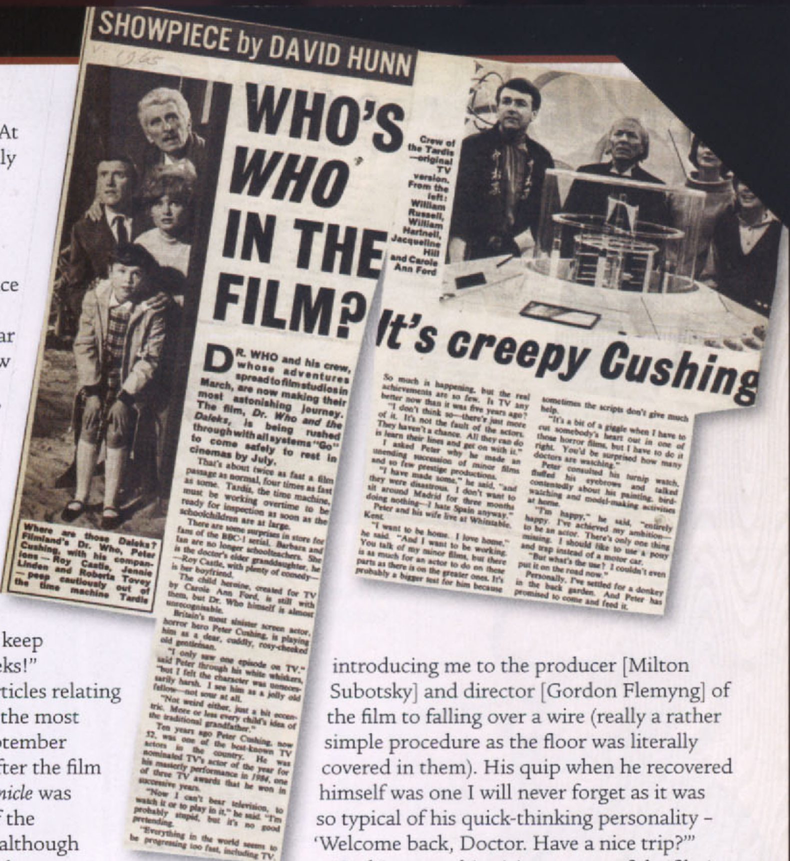
The smiling cast of *Dr Who and the Daleks*.

frailty. Either he or scriptwriter Milton Subotsky had been highly selective in adopting the most benevolent traits from the character's television counterpart. The result was a performance quite unlike anything Cushing had previously committed to film.

These and the other amendments to the style established by the television series were relatively brave. One of the most surprising things about the articles preserved by Cushing is the degree to which television *Doctor Who* was already regarded as something of an institution before Aaru decided to alter the format. 'There are some surprises in store for fans of the BBC1 serial,' wrote Hunn. 'Barbara and Ian are no longer schoolteachers. She is the Doctor's elder granddaughter, he – Roy Castle – with plenty of comedy – is her boyfriend. The child heroine, created for TV by Carole Ann Ford, is still with them, but Dr Who himself is almost unrecognisable. Britain's most sinister screen actor, horror hero Peter Cushing, is playing him as a dear, cuddly, rosy-cheeked old gentleman.'

In the *Daily Express* of 23 June Leonard Mosley predicted that 'The purist fans of *Dr Who* will probably object to the changes of cast and the change of mood among the human beings in the story. The dotty Doctor is played in this film by Peter Cushing rather in the manner of a mad hatter looking for a lost tea party. The dim hero has turned into Roy Castle at his daftest, tripping over every twig in sight.'

Express & Echo writer Peter J Jarman acknowledged *Doctor Who*'s status as 'a classic' as early as 22 July 1965. Jarman's article, entitled 'At Last Cushing Gets Friendly Role', considered *Doctor Who* 'an integral part of national life on Saturday evenings,' although Cushing was once again obliged to confess that he wasn't that familiar with the series. "Somehow it always turns out to be an awkward time for me," he said, laughing. "At tea-time on Saturday I'm either out in the garden or doing something else. But I have watched it now and then, and what I've seen I've enjoyed. Now I'm Dr Who as well I really must keep a closer eye on those Daleks!"



SHOWPIECE by DAVID HUNN

1965

WHO'S WHO IN THE FILM?

Where are those Daleks? Filmland's Dr. Who, Peter Cushing, with his companions—Roy Castle, Jennie Linden and Roberta Tovey—peep cautiously out of the time machine Tardis

DR. WHO and his crew, whose adventures spread to film studios in March, are now making their most astonishing journey. The film, *Dr. Who and the Daleks*, is being rushed through with all systems "Go" to come safely to rest in cinemas by July.

That's about *twice* as fast a film passage as normal, *four* times as fast as some. Tardis, the time machine, must be working overtime to be ready for inspection as soon as the schoolchildren are at large.

There are some surprises in store for fans of the BBC-1 serial. Barbara and Ian are no longer schoolteachers. She is the doctor's elder granddaughter, he—Roy Castle, with plenty of comedy—is her boyfriend.

The child heroine, created for TV by Carole Ann Ford, is still with them, but Dr. Who himself is almost unrecognisable.

Britain's most sinister screen actor, horror hero Peter Cushing, is playing him as a dear, cuddly, rosy-cheeked old gentleman.

"I only saw one episode on TV," said Peter through his white whiskers, "but I felt the character was unnecessarily harsh. I see him as a jolly old fellow—not sour at all.

"Not weird either, just a bit eccentric. More or less every child's idea of the traditional grandfather."

Ten years ago Peter Cushing, now 52, was one of the best-known TV actors in the country. He was nominated TV's actor of the year for his masterly performance in *1984*, one of three TV awards that he won in successive years.

"Now I can't bear television, to watch it or to play in it," he said. "I'm probably stupid, but it's no good pretending.

"Everything in the world seems to be progressing too fast, including TV.

Crew of the Tardis—original TV version. From the left: William Russell, William Hartnell, Jacqueline Hill and Carole Ann Ford

It's creepy Cushing

So much is happening, but the real achievements are so few. Is TV any better now than it was five years ago?

"I don't think so—there's just more of it. It's not the fault of the actors. They haven't a chance. All they can do is learn their lines and get on with it."

I asked Peter why he made an unending succession of minor films and so few prestige productions.

"I have made some," he said, "and they were disastrous. I don't want to sit around Madrid for three months doing nothing—I hate Spain anyway."

Peter and his wife live at Whitstable, Kent.

"I want to be home. I love home," he said. "And I want to be working. You talk of my minor films, but there is as much for an actor to do on these parts as there is on the greater ones. It's probably a bigger test for him because sometimes the scripts don't give much help.

"It's a bit of a giggle when I have to cut somebody's heart out in one of those horror films, but I have to do it right. You'd be surprised how many doctors are watching."

Peter consulted his turnip watch, fluffed his eyebrows and talked contentedly about his painting, bird-watching and model-making activities at home.

"I'm happy," he said, "entirely happy. I've achieved my ambition—to be an actor. There's only one thing missing. I should like to use a pony and trap instead of a motor car.

"But what's the use? I couldn't even put it on the road now."

Personally, I've settled for a donkey in the back garden. And Peter has promised to come and feed it.

Of all the scrapbook articles relating to *Dr Who and the Daleks*, the most intriguing dates from September 1965, over two months after the film opened. *The Cushing Chronicle* was the 'Official Newsletter of the Peter Cushing Club', and although Vol 2 No 2 amounts to little more than three typewritten pages the story those pages contain makes compelling reading.

The article, 'A Meeting With Peter Cushing', is a breathless account of the visit American fan Annette Florence made to the Shepperton Studios set of *Dr Who and the Daleks* on 1 April. Miss Florence seemed dangerously close to fainting with sheer excitement, but in between marvelling at the studio and Cushing she makes a number of detailed observations about her hero's working day.

Cushing's secretary, Joyce Buten, was another passenger in the car that took Annette to Shepperton on 1 April. Cushing's driver Paddy Smith was also his stand-in during filming, which, Annette noted, made it all the more surprising that he couldn't seem to find the studio. Cushing made a deep impression on his overwhelmed admirer: "I was tremendously impressed with his self-confidence and the ease with which he handled any and all situations which presented themselves during the hours I spent with him, all the way from introducing me to the producer [Milton Subotsky] and director [Gordon Flemyng] of the film to falling over a wire (really a rather simple procedure as the floor was literally covered in them). His quip when he recovered himself was one I will never forget as it was so typical of his quick-thinking personality – 'Welcome back, Doctor. Have a nice trip?'"

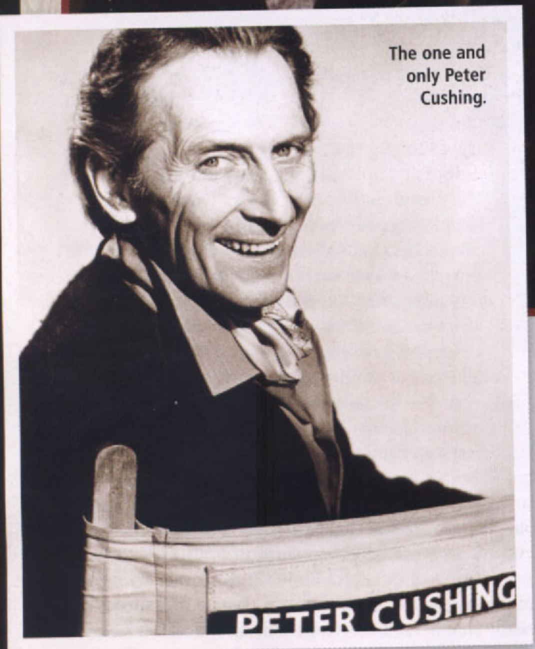
Cushing gave his visitor a tour of the film's sets before arranging to meet her and Joyce for lunch. "As he came into the commissary, he did not miss saying 'Hello' to anyone – from the waitresses and hostess all the way to the actors and actresses eating there... For luncheon, Mrs Buten and I had the usual dinner, while Mr Cushing dined on one watercress sandwich. We felt rather uneasy dining on chicken, potatoes, sausage and all the trimmings while all he had was the sandwich until he explained that he was on a diet (!) and that his wife, Helen, had prepared the sandwich for him that morning.

"Another thing which struck me was that in this day and age of so-frequent divorces and separations among people of the film industry, how genuinely devoted Mr Cushing was to his Helen and how his face lit up whenever he spoke of her. It made me immensely happy for them both."

Joyce Buten is now Joyce Broughton, and she still remembers that visit to Shepperton. "I don't think he was actually on a diet," she says, smiling ►

Dr Who goes camping with the Thals.

Cushing's Dr Who was joined by Bernard Cribbins in the second movie.



The one and only Peter Cushing.

◄ at Cushing's fussiness. "He was a bit pernickety with his food, so he wouldn't go to the studio canteen very often. Mrs Cushing would make something for him or he would have something taken in for him. It was never a lot – just a sandwich or an apple. I remember another occasion when I took some fans to meet him on the set of a film. He joined them for lunch in the canteen, and when he left the table his knife, fork, spoon and serviette were untouched. All he left behind was an apple core and a cigarette end."

Dr Who and the Daleks was classified with the required 'U' certificate on 16 June and rush-released in London just nine days later. The critics were generally dismissive, but Cushing was pleased enough with the comments made by the *Daily Telegraph* on 26 June to keep a copy of the review. 'I might mention it lasts nearly an hour and a half against just under half an hour on TV, reminding us that some prescriptions are more effective in small doses. Here humour plays a larger part, with Peter Cushing bumbling pleasantly as the inventive doctor whose time-and-space machine takes his family to a planet long ago devastated by an atomic war.'

Despite the sniffy reviews, the film was a commercial success, breaking box-office records in several towns. Early feedback from exhibitors had already convinced Joe Vegoda that his distribution company, Regal Films, had backed a winner. In fact Aaru was so confident about the success of *Dr Who and the Daleks* that Milton Subotsky asked Cushing if he would be prepared to make a sequel while the first film was still in production. In the *Express & Echo* interview with Peter J Jarman, Cushing revealed, "They may want me to repeat the Dr Who role in another film in the autumn. And I'll be glad to do it – because I think this time machine character is such a nice old man. It's only some of the things he meets that are nasty!"

The sequel was originally titled *The Daleks Invade Earth*, and Cushing was back at Shepperton when filming began on 31 January 1966. He had insisted that Roberta Tovey return to play Doctor Who's granddaughter Susan, but Roy Castle was committed to a cabaret tour and couldn't reprise the role of Ian. His place was taken by Bernard Cribbins as the rather more capable policeman Tom Campbell. Cushing must have been pleased – he and Cribbins had visited southern Israel together in 1964 to film Hammer's adaptation of *She*, and in February 1965 Cushing's scrapbook records that he was a guest star on the first episode of Cribbins' eponymous BBC2 series. "Having your own TV show is a terrifying responsibility," Cribbins told *Radio Times*. "But I must say I really enjoyed this one. Peter Cushing, a fine actor with whom I've been filming, managed to find time to reveal new talents as a song-and-dance, as well as a straight, man."

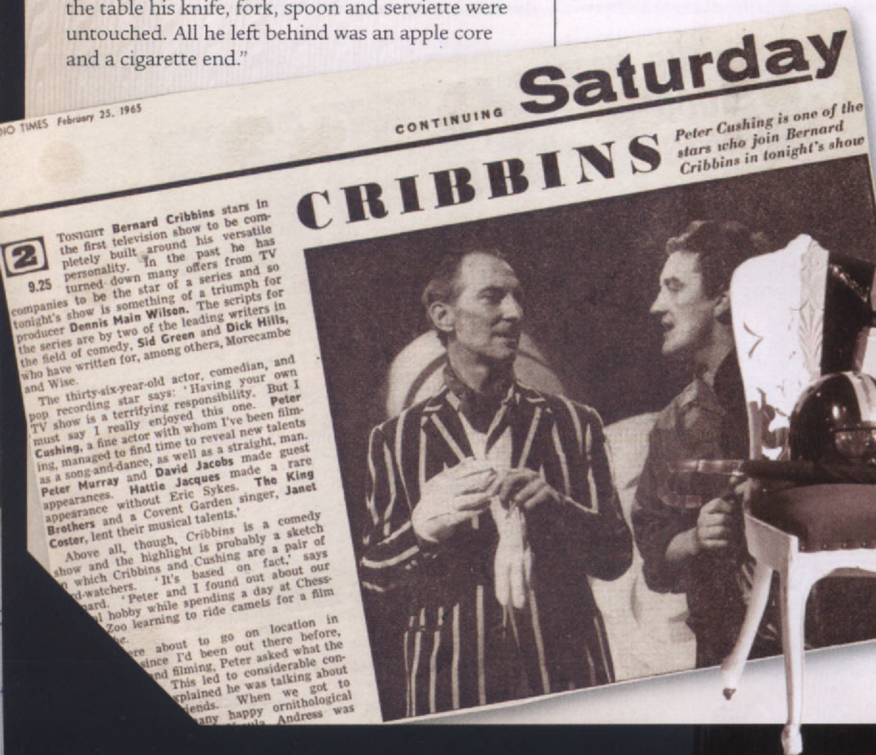
Unfortunately Jennie Linden, another of Cushing's favourite co-stars, was unable to reprise her role as Barbara, so her place was taken by former clay-shooting champion and sitcom star Jill Curzon as Doctor Who's niece, Louise.

On 25 March London newspaper *The Evening News* ran William Hall's interview with Cushing, conducted between takes at Shepperton. "It was no surprise to me that the first *Dr Who* film came into the Top Twenty box-office hits last year, despite the panning the critics gave us," said Cushing. "That's why they've done this sequel *Daleks Invade Earth 2150*. And that's why they're spending almost twice as much on this one."

Cushing was frank about the difficulties of his business, claiming that three years earlier he had been out of work for 18 months. And he readily acknowledged that the role of the Doctor was generally associated with another actor. "I played Winston Smith in *1984* on TV and it was probably the highlight of my TV career," he said. "I'd like to have done the film version, but they gave it to Edmond O'Brien. I still don't know why. Now I'm playing Dr Who, while Bill Hartnell is doing it on TV. But that's the way it goes. Down one minute, up the next. After a time you get used to it."

Daleks' Invasion Earth 2150 A.D., as the film was ultimately titled, opened in London on 22 July. The critics were just as scathing as they had been before, and Cushing kept only one review in his scrapbook. Writing on the day the film opened, the *Daily Mail*'s Cecil Wilson happily entered into the spirit of things. 'From the moment Dr Who (Peter Cushing) is pitchforked by a time and space machine into a stark future and sees their flying saucer landing in what he calls "the vicinity of Sloane Squah," I cannot wait for him to annihilate these metal monsters... Even the dauntless Dr Who, setting out through the wholesale rubble for the invaders' Bedfordshire mine to stop them blasting a space ship out of the earth's metallic core, concedes: "We'll have to by-pass Watford. The place is full of Daleks."'

Wilson concluded his review by looking forward to a rematch between Cushing's Doctor



IO TIMES February 25, 1965

CONTINUING **Saturday**

CRIBBINS

Peter Cushing is one of the stars who join Bernard Cribbins in tonight's show

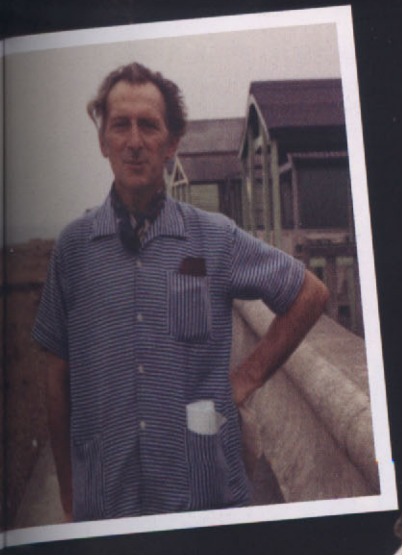
2
9.25

TONIGHT **Bernard Cribbins** stars in the first television show to be completely built around his versatile personality. In the past he has turned down many offers from TV companies to be the star of a series and so tonight's show is something of a triumph for producer **Dennis Main Wilson.** The scripts for the series are by two of the leading writers in the field of comedy, **Sid Green** and **Dick Hills**, who have written for, among others, Morecambe and Wise.

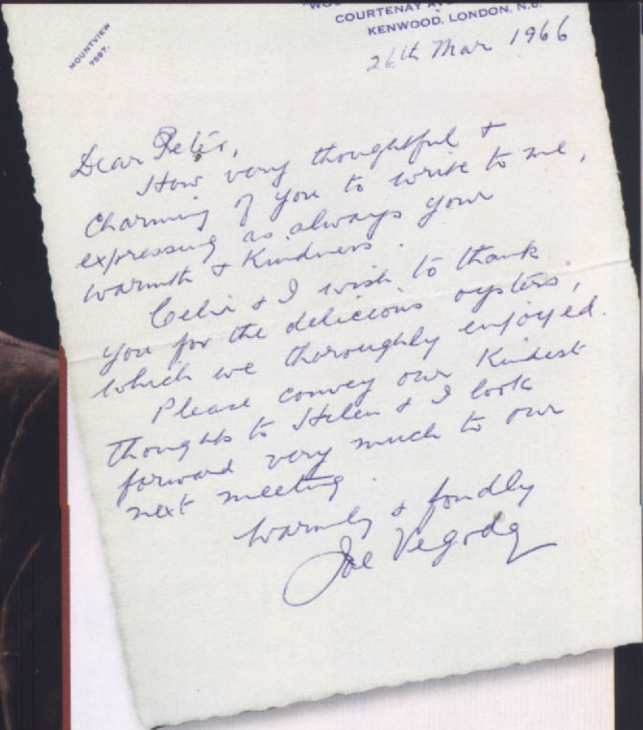
The thirty-six-year-old actor, comedian, and pop recording star says: 'Having your own TV show is a terrifying responsibility. But I must say I really enjoyed this one. **Peter Cushing**, a fine actor with whom I've been filming, managed to find time to reveal new talents as a song-and-dance, as well as a straight, man. **Peter Murray** and **David Jacobs** made guest appearances. **Hattie Jacques** made a rare appearance without Eric Sykes. **The King Brothers** and a Covent Garden singer, **Janet Coster**, lent their musical talents.'

Above all, though, Cribbins is a comedy show and the highlight is probably a sketch n which Cribbins and Cushing are a pair of d-watchers. 'It's based on fact,' says ard. 'Peter and I found out about our l hobby while spending a day at Chess- Zoo learning to ride camels for a film e.

re about to go on location in since I'd been out there before, nd filming, Peter asked what the This led to considerable con- plained he was talking about iends. When we got to any happy ornithological Andress was



Dr Who comforts his young granddaughter, Susan.



COURTENAY
KENWOOD, LONDON, N.

MOUNTVIEW 7597.

26th Mar 1966

Dear Peter,
How very thoughtful + charming of you to write to me, expressing as always your warmth + kindness.
Celia + I wish to thank you for the delicious oysters, which we thoroughly enjoyed.
Please convey our kindest thoughts to Helen + I look forward very much to our next meeting.
Warmly + fondly
Joe Vegoda

> **"Since Helen passed on I can't find any joy in anything; the loneliness is almost unbearable."**
>
> **PETER CUSHING**

and the Daleks, but Dalekmania was waning and the new film had come to the party just a little too late.

There would be no further Aaru films, but Cushing would play the Doctor once again. In summer 1966, around the time *Daleks' Invasion Earth 2150 A.D.* premièred, he recorded the pilot for a proposed *Doctor Who* radio series. The episode, entitled *Journey into Time*, was by future *Doctor Who* television writer Malcolm Hulke and took the form of a loose remake of *An Unearthly Child*. Important details were changed, however – the radio Doctor Who and his granddaughter, Susan, were humans from 3000 years in the future. And TARDIS, as Susan tells their travelling companion Mike, stands for 'Time and Relative Dimensional Interplanetary Ship'.

No more episodes were commissioned, the pilot was never broadcast and no recording is known to survive. Aside from the script, the most intriguing memento of the project is a TARDIS-shaped promotional document issued by Stanmark Productions. Cushing is prominent – in both photographic and illustrated form – on the underside, described as 'the most frightening man in the world'.

Of course, nothing could have been further from the truth, but the two *Doctor Who* films and the radio pilot proved relatively rare opportunities for Cushing to escape his typecasting. He continued making horror films throughout the 1960s and 70s. Interviews and critical comments on his work were diligently recorded in his scrapbooks until the early 1970s. The death of his wife Helen on 14 January 1971 literally robbed him of the will to live. He sold his collection of model soldiers, put away his paints and easel and eventually lost interest in maintaining his scrapbooks. "I used to look forward to holidays so I could spend more time with Helen," he told *The Sun* in June 1972. "But when she died I prayed for even more work to keep my mind occupied. My prayers were answered. Now I never stop... I believe man's function on this earth is to give pleasure and I really believe I do that by working hard – on horror films or whatever – and sharing the bonuses I get from hard work with other people."

One of the later cuttings in the scrapbooks is from the *Kent Messenger*, dated 5 June 1970. The article by Robert Clarke is entitled 'Why Frankenstein looks so young' and explains that Cushing's daily regime includes a four-mile walk followed by an early morning swim in the sea off Whitstable, cornflakes for breakfast (so he can collect the models inside the packets) and porridge. 'All this explains that although he's in his mid-50s, you could easily mistake him for a man ten years younger.'

Just a few pages later in the scrapbook an article from the *Radio Times* in January 1972 tells a very different story. A gaunt and haggard-looking Cushing stares out from a bleak expanse of Whitstable beach. The interview, to promote his appearance on the Radio 4 programme *Sounds Natural*, is heartbreaking. "Since Helen passed on I can't find any joy in anything; the heart, quite simply, has gone out of everything. Time is interminable, the loneliness is almost unbearable and the only thing that keeps me going is the knowledge that my dear Helen and I will be united again someday... One film has overlapped another and I haven't had time on my hands to stop and think. But, really, you know dear boy, it's all just killing time."

Cushing waited 23 years to join his wife. He left behind some remarkable performances in films that are often overlooked by critics but never undervalued by his fans. His scrapbooks prove that they meant a lot to him, too. **DWM**

Peter Cushing with his *Dr Who and the Daleks* co-star Jennie Linden.

DALEKS IN HD!

Now you can see them in high definition on your own telly! **DWM** visited post-production house Deluxe to find out how the classic movies have been restored for Blu-ray...

FEATURE BY **MARCUS HEARN**

The Daleks – in widescreen, technicolor, and high definition!

Two of the most divisive artefacts from the parallel universe of semi-canonical adventures, the *Doctor Who* feature films have nevertheless enjoyed brisk business over the years.

They became the first *Doctor Who* videos ever available when they were released on VHS and Betamax (see the sleeve, below) in 1982. In those days even the most cynical fans were just grateful for the opportunity to own the films, most overlooking the fact their original aspect ratios had been bludgeoned by the pan-and-scan format that prevailed in the days when all televisions had 4:3 screens.

PETER CUSHING, ROY CASTLE, JENNIE LINDEN, ROBERTA TOVEY
VIDEO
DR.WHO & THE DALEKS
XC 90 0995 4

The films didn't receive a widescreen VHS release until 1996, and the 2002 DVDs fixed a persistent editing issue with the second film, finally restoring the smash-and-grab pre-titles sequence to its correct position. And now these gems have received a high-definition makeover, courtesy of their distributor Studiocanal. London post-production house Deluxe specialises in the restoration of archive material, and was entrusted with returning the films to their original glory for Blu-ray.

As a very rare example of *Doctor Who* shot entirely on 35mm film (the 1996 TV Movie is the only other instance), the procedure was quite different from the treatment of TV episodes. Some of the unusual challenges were the result of Techniscope – the once popular widescreen process the films were shot in.

In the 1960s Techniscope was sold by Technicolor as a widescreen package for filmmakers on a tight budget. The superior Cinemascope created a tall, elongated image that appeared wider when projected through a 'flattening' anamorphic lens. The cheaper Technisope created a distortion-free image using half that frame size. The benefits seemed obvious – half the frame size meant half the film, which also meant that camera operators could shoot longer takes without changing cartridges. It soon became clear, however, that these economies came at a price. Techniscope films were less sharp after being blown up by much more than their Cinemascope counterparts in order to fill the same screen size. And although there was generally the same amount of grain that featured on other 35mm films it now appeared much larger. The 'half-frame' size of Techniscope films also meant that frames were now closer together on a reel of film, with a narrower 'safety area' between each image. This meant there was a greater chance that any specs of dirt on the edge of the camera aperture – often manifesting themselves as 'hairs in the gate' – would stand a greater chance of intruding on the picture area.

The close proximity of frames also led to the phenomenon of 'light bleed' – an image of a bright light at the top of one frame could bleed onto the bottom of the next, and vice versa.

Paul Collard, the Vice President of Film and Digital Services at Deluxe, has seen this sort of thing before. "They were using half the amount of stock and the frames were very tight, so the bottom of one frame was butting against the top of the next one. With a very bright light, or even a shot of the sky, you get this bleed."

"There are unique problems with restoring Techniscope films, and we've certainly seen them here," agrees Mark Bonnici, the Head of Restoration at Deluxe. "The light bleed is quite prevalent. We've done our best to manage it, and where it's particularly bad the picture has been resized slightly. I don't think this is against the spirit of restoration, as in extreme cases it's something that almost certainly would have been done at the time when the films were first shown. In the majority of cases it's been left alone, because if you were to try to eliminate it you'd be losing too much picture."

To illustrate the problem they run the sequence of the film when Ian (Roy Castle) hands over Barbara's box of soft centres to the Doctor (Peter Cushing). The area of soft light at the bottom of the frame is

Wyler (Andrew Keir) and Louise (Jill Curzon) in the second movie.

clearly bleed from the ceiling lamp at the top of the frame, and is intact on the Blu-ray.

If such things are more apparent in the films' latest incarnations it will not only be down to the increased clarity of high definition but the fact that more of the actual picture is now visible. Even a cursory comparison between the new Blu-ray and DVD with previous DVDs reveals details around the edges of the frame that haven't been seen on any previous home entertainment format.

The films were largely restored from interpositives - an intermediate stage between negatives and prints - that were created in New York in 1969. "We examined all the options, including the negatives, and decided that the IPs [interpositives] would give us the best results," says Stephen Hill, who managed the project for Studiocanal. "We'd generally start with a negative, but with any restoration process you have to assess all the materials and consider your best options before you begin. Sadly, the negative isn't always the best thing to use. I'm not saying that that's what happened here, but sometimes negatives have suffered from poor storage or may just have degenerated more than an IP. Sometimes IPs are put away and never touched, while negatives are frequently accessed when a film needs to be reproduced. In this instance we decided the IP was the way to go."

The films' title sequences, however, came from another source. "Titles would have been produced by a completely different route," says Collard. "The optical department would have been responsible for making these sequences and producing them as a block. They would then have been printed and cut into the film. In this case we were lucky to have been able to access versions of the titles made before they reached the ultimate stage of that process."

Hill elaborates: "These came from what's known as a YCM, which is essentially a separation of the original yellow, cyan and magenta colour information made for archival purposes. The various reels are recombined digitally, with careful registration to ensure the colours are properly aligned. The result is a full colour image with some of the best quality that can be achieved."

The process is largely electronic, but requires careful supervision in case of pitfalls. "There can be problems if some of the reels have been stored strangely," says Steve Bearman, the Senior Colourist at Deluxe. "If there are warps in the film then the colours don't match up properly, which can be difficult."

A 2k scan was made of the titles and the interpositives, creating a digital source for dirt removal and grading - the process of ensuring that the colours represent the filmmakers' original intentions. With the films' director, Gordon Flemyng, and director of photography John Wilcox no longer around to consult, the process became partly subjective.

The films were originally promoted on the basis that they were the public's first opportunity to see *Doctor Who* in colour. "With a key selling point like that everything was over-egged a little bit and I think the actual film stock leant itself to that as well," says Collard. "We realised that these films were made to show off colour. This was a time when filmmakers were trying to differentiate between the cinema and what people could see at home on their black-and-white televisions."

"During the early stages of the grade we used the previous DVD as reference," says Bearman, "but there comes a point when you have to use your intuition. We wanted to keep the films looking as authentic as possible, preserving that 1960s feel. These days you see some restorations of archive material that have been graded like a modern film, where colours can come across as too muted. We've kept away from that. Our remit is to try to remain true to the film stock and what the director intended. Those are the guidelines we live by.

"Most exciting!"

"These films were made to show off colour. We wanted to keep them looking as authentic as possible, preserving that 1960s feel."

"You look for references in the film itself," he continues. "You can take things in quite a wide direction in terms of the colour, but it was my aim to simply bring out what was there. In the first film I judged the light inside the TARDIS to be fairly neutral, and looked at the DVD to see what had been done before with the green hue of the forest outside."

He laughs when he recalls grading some of the scenes set inside the Dalek city. "I love the bit where the Daleks are looking at a monitor screen showing the Doctor and the other prisoners inside their cell. The picture's black and white! It's amusing to think they've built this amazing city but haven't developed colour television."

DIGITALLY RESTORED
THE FIRST EVER DOCTOR WHO FEATURE FILM
DOCTOR WHO
50th ANNIVERSARY of DOCTOR WHO
DR. WHO & T
DAL
STARRING PETER CUSH
DIGITALLY RESTORED
DOCTOR WHO
50th ANNIVERSARY of DOCTOR WHO
DALEKS
INVASION EARTH
2150 AD
PETER CUSHING
GORDON FLEMYNG

While the dirt restoration and grade was underway, Deluxe also attended to the films' mono soundtracks. When work was complete, the new high-definition masters were used to prepare the Blu-rays and accompanying DVDs. At this point the unforgiving clarity of Blu-ray presented issues with Techniscope's essentially magnified film grain. "Blu-ray doesn't always deal very well with grain," says Hill. "Everything is divided into pixels, and the technology has to track the pixels through movement so it all comes down to how quickly that information can be processed. Film grain is very fast moving, and it's much more apparent on a Blu-ray than it is on a DVD. You've got to be careful in the authoring - people understandably expect to see film grain but don't want to see digital artefacting as the result of film grain."

"That leaves you with a very narrow window to work with," adds Bonnici. "It's hard to achieve."

The result of all these efforts is undeniably remarkable, revealing vivid colours and details that were probably last seen by the films' original cinema audiences in the mid-1960s. Are the team aware that these releases will possibly receive a greater scrutiny than many of their other projects? "We know there's a huge interest in *Doctor Who*," says Hill. "We commissioned these restorations from Deluxe back in 2011 because we wanted to make sure they had the time they needed. We wanted these to be a labour of love."

And are there any *Doctor Who* fans at Deluxe? "If there weren't before I think there are a few now," says Bonnici. "I wouldn't like to calculate exactly how long everyone has spent on these."

"I wouldn't either," says Hill, smiling. "I wouldn't want the invoice!" **DWM**

For your chance to win the Dalek movies on Blu-ray, see page 80!

NEIL GAIMAN IMAGE © REX

CYBER PLANNER

After tinkering with the TARDIS in the *The Doctor's Wife,* Neil Gaiman was tasked with reinventing the Cybermen. **DWM** chats to the award-winning writer about his script for *Nightmare in Silver...*

INTERVIEW BY **BENJAMIN COOK**

Neil won a DWM award for 2011's *The Doctor's Wife*.

> *"I was always aware, reading Chesterton, that there was someone writing this who rejoiced in words, who deployed them on the page as an artist deploys his paints upon his palette... It seemed to me that at the end of any particularly good sentence or any perfectly put paradox, you could hear the author, somewhere behind the scenes, giggling with delight."*
>
> – Neil Gaiman, October 2004

How very differently might Neil Gaiman's life have turned out had it not been for London's Victoria Station? In 1984, while waiting for a train there, he spotted a copy of Alan Moore's *The Saga of the Swamp Thing* on a newsstand rack. Literary, savvy, and intelligently written, it was the comic book that changed Neil's life. "That was the final straw; what was left of my resistance crumbled," he recalled some years later. "I proceeded to make regular and frequent visits to London's Forbidden Planet shop to buy comics. It was like returning to an old flame and discovering that she was beautiful..."

At Victoria Station almost 20 years earlier, maybe even at the very same newsstand, five-year-old Neil noticed *The Dalek World*, the second of Souvenir Press' Dalek Annuals, published in 1965. "I saw it on the rack, and I talked my dad into buying it for me," he tells **DWM**. "Three shillings and sixpence." It was worth every penny. The Annual fired young Neil's imagination. "That's the one where I learned that Daleks can't see the colour red, and measles is a Dalek disease... these great Dalek facts! Measles is a Dalek disease! That's so cool. There are some really nice colour comic strips as well, one with invisible winged men attacking Daleks [*The Invisible Invaders*], and another with Mechonoids [a black-and-white strip, *The World that Waits*]." Neil still owns his battered copy of the Dalek Annual, now *sans* cover. "And whenever people give me hassle on Twitter for spelling Doctor Who 'Dr Who', I link to the old Hartnell and Troughton Annuals, because that's how it was back then."

The Cybermen invade Natty Longshoe's Comical Castle.

Neil began his writing career as a journalist, and wrote his first book – about the early years of Brummie rockers Duran Duran – in 1984. But his breakout work was *The Sandman*, an epic 75-part comic-book series that ran from 1989 to 1996. Today, he's planning on returning to *The Sandman* for a sequel. His other major works include 1999 novel *Stardust*, 2002's *American Gods*, 2003's *Coraline*, and 2008's *The Graveyard Book*, all of which have won multiple awards and prizes. Two have been made into movies – a 2007 adaptation of *Stardust*, and Henry Selick's Oscar-nominated, stop-motion *Coraline* in 2009 – with a big-screen version of *The Graveyard Book* in the works. Neil's new novel, *The Ocean at the End of the Lane*, is released on 18 June. Its title is inspired by *Nothing at the End of the Lane*, the original storyline of *Doctor Who*'s very first episode in November 1963, before it became *An Unearthly Child*.

When *An Unearthly Child* first aired, Neil had just turned three. "I remember the Doctor before you knew he was a Time Lord. All we knew was that he was on the run from somewhere." He doesn't remember watching the first few episodes ("I probably didn't see them," admits Neil), but definitely caught some of 1965 serial *The Web Planet* at his grandmother's house. "I've never gone back and re-watched it," he admits. "In my head, the Zarbi are terrifying. I'm happy to leave it that way."

In 2011, Neil's first *Doctor Who* episode, *The Doctor's Wife*, was broadcast to much acclaim, winning a **Doctor Who Magazine** Award, an *SFX* Award, a Nebula, a Hugo... "I'm stuffed, aren't I?" he told **DWM** last issue. "I set the bar high. But that's why I agreed to come back. Not to top *The Doctor's Wife*, but at least to come close." Neil's ▶

"The Cybermen I was starting to envisage were really dangerous. I wanted them to be unconquerable..."

Clara (Jenna-Louise Coleman) faces a *Nightmare in Silver* with Brains (Will Merrick) and Ha-Ha (Calvin Dean).

"Back in 2001, what I wanted most of all was to be in charge of *Doctor Who*. I tried to make that happen."

brief for *Nightmare in Silver* – broadcast on 11 May – had been to bring back the Cybermen, and make them scarier than ever.

"In about April last year, I was at [crowd-funding website] Kickstarter's third birthday party," he explains, "and they had a small band playing on stage, a lot of people dancing, and these huge silver balloons. I'm looking at them, a little bit bored – a good thing for me sometimes – and worrying about this *Doctor Who* episode, which I'd been working on pretty much non-stop for the previous five months, and I thought, 'What if a Cyberman entered right now, like one of those silver balloons, when you have a bunch of people dancing? That's sort of cool. That would be really interesting.'

"The Cybermen as I was starting to envisage them were really dangerous. I wanted my Cybermen to seem unconquerable. I started thinking, 'If I'm making them more dangerous, what if they're up against soldiers?' Originally, it wasn't set in an army base; it was a freak show called Webley's Impresario, with a gang of very, very strange alien people. I thought, 'What if it's an army unit instead of a freak show?' Suddenly it just kind of wrote itself – the idea of Clara winding up taking over this army unit... My favourite line at the time [*cut from the shooting script – Ed*] was where the Doctor was telling them, 'You can stop the Cybermen with gold,' and they were all going, 'And does spraying them with champagne work? Shall we start flinging floats of caviar?' You realise that this army unit is completely penniless."

Of Clara actress Jenna-Louise Coleman, Neil says: "I was sent her audition tapes, and I was sent her Oswin stuff [from 2012's *Asylum of the Daleks*]. Halfway through writing, I got a note from Moffat saying, 'There's some real chemistry going on between Jenna and Matt. Could you do something where it's flirty, and you don't know if it's the Cyber-Doctor or whatever?' I thought, 'That'll be fun!' So I got to do the Cyber-Doctor flirting with Clara. What's nice about that is, you don't know if the Cyber-Doctor is making it up and trying to do something he thinks will win her over, or if he's actually been rummaging in the Doctor's memory and knows that he genuinely does have a crush on her. I like both of those ideas." Talking of *Nightmare in Silver*'s Cyber-Doctor...

"I always come up with good ideas from the wrong direction," Neil chuckles. "*The Doctor's Wife* wasn't me going, 'Let's personify the TARDIS'; it was me going, 'Let's make the inside of the TARDIS dangerous!' And then: 'Hm... if I do that, what am I going to do with the TARDIS' intelligence? I know, I'll put it in somebody! I'll have a girl, and I'll put it in her head, and she can run around with the Doctor while the companion is trapped in the TARDIS.' Suddenly I went, 'Oh. That's my story.'"

With *Nightmare in Silver* – originally titled *The Last Cyberman* – the Doctor was going to be playing chess with the Cyberman, but Neil wanted the Doctor to be able to talk to his opponent, "and the whole thing that I loved about these new Cybermen was that they were going to be completely silent," he explains. "Suddenly I went, 'Hang on, what if Matt [Smith] plays both: the Doctor and the Cyberman? What if it's the Doctor's brain? What if it's Matt versus Matt?'

"Matt had never done this before. I don't think *any* Doctor has. We've seen people impersonating Doctors, or being evil Doctors – Salamander [*The Enemy of the World*, 1967-68] in the Troughton days, or that cactus [the eponymous *Meglos*, 1980] in Tom Baker's era – but we've never seen the Doctor *become* a Cyberman, as in getting to act it. It's character-led. In some ways, it's actor-driven. Matt is an amazing actor."

And the glimpses of former Doctors?

"Well, I ran the idea by Moffat, that the Cyber-Doctor is rummaging around in the Doctor's brain, to find ways to talk and stuff, and occasionally sounds like old Doctors. I was expecting Moffat to say, 'No, don't do that,' but he loved the idea. 'Make it explicit,' he said. 'Have the Doctor saying 'Allons-y' and 'Fantastic'.

"There are other things in the episode that are like little bits of personal mythology for me, much in the way that there were things in *The Doctor's Wife* that I personally believed that I made canon – like the TARDIS takes the Doctor to where he is needed, even when it's not where he wants to go. I got the TARDIS to say that. Likewise, I'd always found Cybermats disturbing, but I'd always thought, 'Really, they're silverfish, and they'd be even more disturbing if they were tinier.' Every time I'd see a silverfish insect, I'd think, 'Maybe you're metal. Maybe you're tiny Cybermats.' The Cybermites were one of the very first ideas I brought to *Nightmare in Silver*, and I loved what they gave us. How do you upgrade Cybermats? You make them smaller, of course!"

Between scripting *The Doctor's Wife* and *Nightmare in Silver*, Neil's life changed somewhat. He has a wife himself now: musician Amanda Palmer, who he wed in January 2011. "I'm *ridiculously* happy," he beams. "You can actually look at photos of me pre- and post-Amanda, and have a fairly good idea of which comes when. You don't have to go by the grey hair; you go by whether or not I'm smiling."

But is 'happy' good for a writer?

"No, it's terrible," he laughs. "Yeah, writing while happy is a lot harder. But I can generate misery. Glaring at a blank sheet of paper will bring it on, especially if the blank sheet of paper remains resolutely blank. Has married life informed my writing? Those are the kinds of questions that academics get to ask once I'm dead. 'You can tell the pre- and post- stuff,' they'll say, 'because the themes change.' All I know is, I'm much happier. I love that I'm married to somebody who drags me outside of my comfort zone, somebody with whom I find myself in strange places doing strange things..."

In May last year, Neil delivered the commencement address at Philadelphia's University of the Arts. He shared his thoughts about creativity, bravery, and strength. In the inspiring speech – which has been viewed on YouTube over 350,000 times, and turned into a book, *Make Good Art*, designed by renowned graphic artist Chip Kidd – Neil urged fledgling writers, painters, and musicians, and all artists to break the rules, but, above all, make good art. "When things get tough," he said, "this is what you should do: make good art. I'm serious. Husband runs off with a politician? Make good art. Leg crushed, and then eaten by a mutated boa constrictor? Make good art. IRS on your trail? Make good art. Cat exploded? Make good art. Someone on the internet thinks what you're doing is stupid, or evil, or it's all been done before? Make good art."

DWM wonders whether the way in which Amanda makes good art differs from the way in which Neil does. He thinks for a moment, and replies: "The biggest difference is that she'll spend maybe two days a year writing songs, and the rest of the time performing and recording them, whereas I spend very little of my time performing and recording stuff, but a lot of time writing it. Do I envy that? When I was doing signing tours, I always used to be very envious of rockstars, because signing is really, really dull. I don't go to a town and write every night; I go to a town and sign. Your life is made no better for signing for 700 people. You're just exhausted, and sad, and grumpy, and faintly in pain. Whereas I'd look at rockstars in my acquaintance – before I knew Amanda, but other ones – and they'd go to these towns and play, and the world would be a better, happier place for them doing so.

"Hanging with Amanda has definitely cured me of any lingering thoughts I've ever had, as a child or as a teenager, of being a rockstar. I had a punk band when I was young. We got offered a record contract. I nearly went down that road, and then I didn't. Occasionally, in my 20s and early 30s, I'd think, 'Wouldn't it be fun to have done that?' Now I'm 52, and I go, 'I'm so glad I didn't.' I know exactly what it's like now to be a touring musician."

Well, the music world's loss is the literary world's gain. So, um, when might Neil write another *Doctor Who*?

"A few weeks ago, I was asked, in an interview, if I'd like to write one again. I said, 'Absolutely not. No, no, no. *Nightmare in Silver* is the last one.' But then the other day, I said to Steven, 'What have you got in mind next?' He said, 'I'm not really sure…' I said, 'Well, keep me in mind.' So I don't think I can get out of it that easily! My wife thinks it's halfway between amusing and ridiculously stupid that after each episode of *Doctor Who* I write, I tell her not to let me write any more. What I give up to do *Doctor Who* is mad. But then sooner or later, she notices that I'm off again, absolutely ready to write another one. One of the nice things about being ridiculously rich is that actually I can afford to go, 'Okay, for six months of the year, I wrote a novel and a short story, so now I'll write a *Doctor Who* script for the next six.' But I don't think I'd want to write another episode unless I came up with a great idea. I got to do a TARDIS story, I got to do a Cybermen story –"

All signs are pointing towards a Dalek story next, really.

"I'm not sure there's a Dalek story that I want to tell," he smiles, but then stops. "Well, I've got a few ideas for Dalek stories. There are things that nobody's done with Daleks before – at least, not on TV – that would be fun, but *Asylum of the Daleks* was so good that I almost don't want to, and Daleks should always be used sparingly, although I guess they've got to return in the 50th year. It should always be 'an event' when the Daleks come back."

In a recent interview with *SFX* magazine, Neil said, "I tend to laugh when people say, 'Would you like to be the next showrunner after Moffat?' I don't even have time to write an episode! You want me to be showrunner? Nothing else will happen in my entire life!' For **DWM**, he elaborates further: "Back in about 2001, 2002, being in charge of *Doctor Who* was what I wanted most in the whole world – it would have been great, I think – and I actually tried to make it happen. I tried to get hold of people at the BBC. I wanted to say, 'Look, let me have a crack at bringing back *Doctor Who*.' I went to Lenny Henry [comedian and co-creator – with Neil – of 1996 BBC fantasy drama series *Neverwhere*], because he was my Beeb-connected person, and he told me who I needed to talk to. But nobody ever returned my calls.

"I remember listing the things that I wanted to do if I brought it back. It would have been incredibly similar [to how showrunner Russell T Davies brought back *Doctor Who*, in 2005], because the main thing that I wanted was to get rid of the planet of the Time Lords. I wanted to get them off stage, because the most important thing about the Doctor – and the time that he's felt the most powerful – is when you don't have a planet full of BBC players, in funny costumes, being Time Lords. But I'm really glad that Russell did it, not me, because I definitely wouldn't have had his sense of headlines and his instinct for what would make news –"

Says the man who wrote an episode called *The Doctor's Wife*!

"Ah, but the title was Moffat's. Mine was *Bigger on the Inside*, until the title needed to be announced. As Moffat said very proudly, 'If it hadn't been called *The Doctor's Wife*, the pirates [from previous episode, *The Curse of the Black Spot*] would have had the cover of **Doctor Who Magazine**. She got the cover, the Doctor's wife, because of the title. In 2001, 2002, I would have had the energy, the attention, and the willingness to be showrunner. I would have loved to have done it. But now? I have no desire to take that crown from Moffat. I could change my mind at some point, but I like the fact that, at this point in my life, I've earned the right to be a little bit lazy. I like writing an episode every couple of years. I don't want to write four a year. I don't want to rewrite other people's scripts. I'm much too hands-off a creator. Other writers would hand things in and I'd go, 'It's not what I would have done, but okay.' I don't think I'd be a great showrunner.

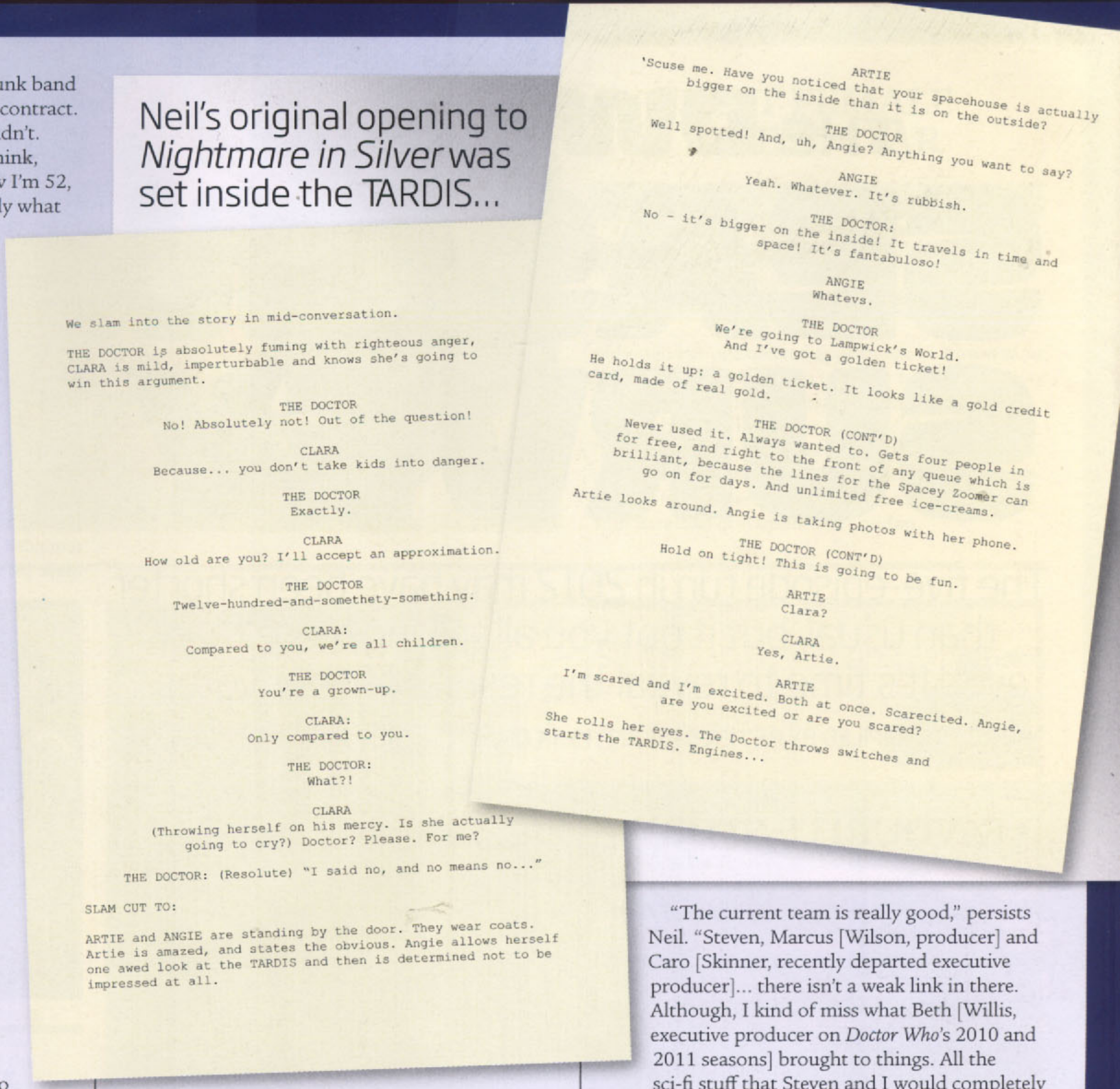
"The current team is really good," persists Neil. "Steven, Marcus [Wilson, producer] and Caro [Skinner, recently departed executive producer]… there isn't a weak link in there. Although, I kind of miss what Beth [Willis, executive producer on *Doctor Who*'s 2010 and 2011 seasons] brought to things. All the sci-fi stuff that Steven and I would completely take for granted that everybody would understand, she'd go, 'I don't get it.' We'd say, 'But it's obvious.' She'd go, 'Well, not to me.' So I'd put in a line to make it obvious – and a lot of those lines would be really good. Beth was amazing. Once you'd made it clear to her, you'd made it clear to anybody. People's mums would now be able to understand the plot."

Although *The Doctor's Wife* wasn't the first time Neil had written for someone else's show – he was the only person other than creator J Michael Straczynski to script an episode of mid-90s US sci-fi show *Babylon 5*'s final three seasons – **DWM** wonders whether *The Doctor's Wife* and *Nightmare in Silver* feel to him any less like a Neil Gaiman story than, say, one of his novels or comics?

"I don't feel they're any less of a Neil script than when I wrote *Batman*," he says. In 2009, Neil wrote the *Batman* story *Whatever Happened to the Caped Crusader?* for DC Comics. "You get to play in somebody else's sandpit, but I don't know that I could do it if the purpose was to 'try to sound like I'm not me'. *Nightmare in Silver* was me stepping out of my comfort zone, because it's filled with shouting, hitting things, and running around – I don't tend to do shouting, hitting things, and running around – but it's still, I hope, unmistakably Neil Gaiman.

"In fact, do you know, *Batman* was the most important thing in my personal mythology when I was six?" he continues. "So I thought the coolest thing in the world would be writing *Batman*, and it absolutely was… until the point that I wrote *Doctor Who*. That show has been part of my personal mythology since I was three. I love writing it, and I love feeling that I'm part of it. I love doing what I'm doing with *Doctor Who*." **DWM**

Neil's original opening to *Nightmare in Silver* was set inside the TARDIS…



We slam into the story in mid-conversation.

THE DOCTOR is absolutely fuming with righteous anger, CLARA is mild, imperturbable and knows she's going to win this argument.

THE DOCTOR
No! Absolutely not! Out of the question!

CLARA
Because… you don't take kids into danger.

THE DOCTOR
Exactly.

CLARA
How old are you? I'll accept an approximation.

THE DOCTOR
Twelve-hundred-and-somethety-something.

CLARA:
Compared to you, we're all children.

THE DOCTOR
You're a grown-up.

CLARA:
Only compared to you.

THE DOCTOR:
What?!

CLARA
(Throwing herself on his mercy. Is she actually going to cry?) Doctor? Please. For me?

THE DOCTOR: (Resolute) "I said no, and no means no…"

SLAM CUT TO:

ARTIE and ANGIE are standing by the door. They wear coats. Artie is amazed, and states the obvious. Angie allows herself one awed look at the TARDIS and then is determined not to be impressed at all.

ARTIE
'Scuse me. Have you noticed that your spacehouse is actually bigger on the inside than it is on the outside?

THE DOCTOR
Well spotted! And, uh, Angie? Anything you want to say?

ANGIE
Yeah. Whatever. It's rubbish.

THE DOCTOR:
No – it's bigger on the inside! It travels in time and space! It's fantabuloso!

ANGIE
Whatevs.

THE DOCTOR
We're going to Lampwick's World. And I've got a golden ticket!

He holds it up: a golden ticket. It looks like a gold credit card, made of real gold.

THE DOCTOR (CONT'D)
Never used it. Always wanted to. Gets four people in for free, and right to the front of any queue which is brilliant, because the lines for the Spacey Zoomer can go on for days. And unlimited free ice-creams.

Artie looks around. Angie is taking photos with her phone.

THE DOCTOR (CONT'D)
Hold on tight! This is going to be fun.

ARTIE
Clara?

CLARA
Yes, Artie.

ARTIE
I'm scared and I'm excited. Both at once. Scarecited. Angie, are you excited or are you scared?

She rolls her eyes. The Doctor throws switches and starts the TARDIS. Engines…

"He's an amazing actor," says Neil of Matt Smith.

THE DWM 2012 SEASON SURVEY

The five-episode run in 2012 may have been shorter than usual, but it got you all talking more than ever! It's time to reveal the results of your votes...

RESULTS COMPILED BY **PETER GRIFFITHS** | COMMENTARY BY **JOHN AINSWORTH**

⋆ FAVOURITE STORY ⋆

RANK	EPISODE TITLE	AVERAGE
1	The Angels Take Manhattan	8.72
2	Asylum of the Daleks	8.53
3	The Power of Three	7.60
4	Dinosaurs on a Spaceship	7.57
5	A Town Called Mercy	7.39

With only five stories to choose from it was always going to be a close run thing and every one of the stories was somebody's favourite. As reader Louise Beaton of Cheltenham said, "It might have only been five episodes, but *what* episodes!"

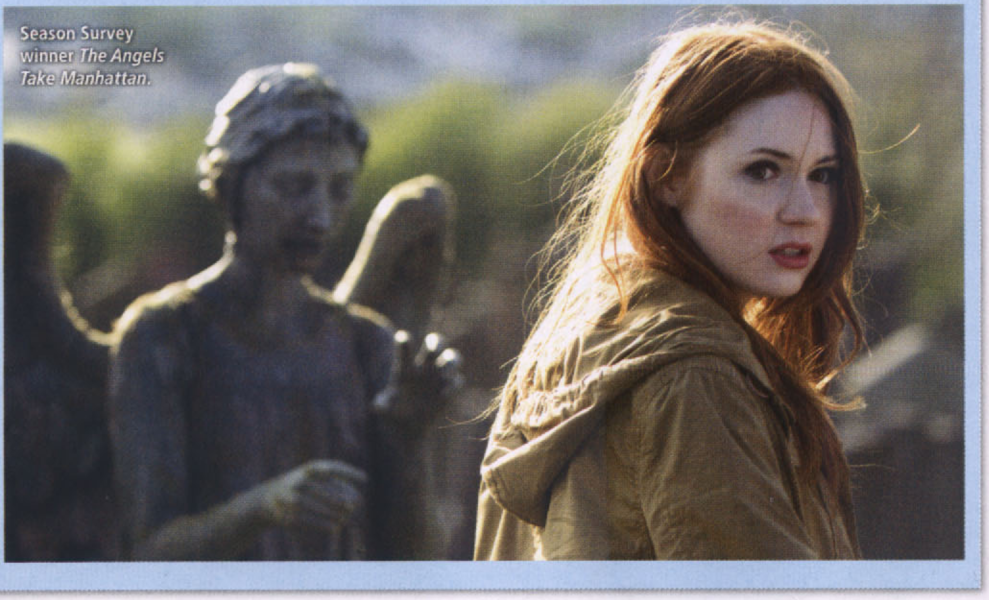
However, there had to be a winner and ultimately it proved to be Steven Moffat's swansong for Amy and Rory, that just managed to nudge ahead of the Dalek story to take the top spot. Laura Hugill of Leeds summed up *The Angels Take Manhattan* as, "An epic adventure on a massive scale, powered by raw emotion, with beautiful parting scenes beween the Doctor and his companions, the best ever performances of Matt, Karen and Arthur's careers!"

Coming a very close second was *Asylum of the Daleks*, also written by Steven Moffat. "An instant classic!" declared Andrew Varley of Mansfield. "Jenna-Louise Coleman's surprise appearance and shock reveal of her true predicament was top TV."

Chris Chibnall's *The Power of Three* proved popular, as Mark Saunders of the Isle of White told us: "Good to see UNIT back and under leadership of a new scientific advisor played excellently by Jemma Redgrave. I hope they'll draw from this new UNIT well again soon."

Neil Marsh of Bromley was a fan of Chris Chibnall's other contribution to this run of episodes, the excitingly titled *Dinosaurs on a Spaceship*, and described it as "Delightful, with one of the best-acted villains in the history of the franchise and stunning CGI."

Toby Whithouse's Western set *A Town Called Mercy* came in the final position, but with the scores this close there really is no loser. Certainly Andrew Curnow of Holsworthy in Devon regarded it highly: "It was so well made, and Adrian Scarborough was so good as Kahler Jex, that it made for a really strong episode."



Season Survey winner *The Angels Take Manhattan*.

⋆ BEST DIRECTOR ⋆

RANK	DIRECTOR	% VOTE
1	Nick Hurran (*Asylum* and *Angels*)	71%
2	Saul Metzstein (*Dinosaurs* and *Mercy*)	16%
3	Douglas Mackinnon (*The Power of Three*)	13%

Having taken second place in last year's poll, Nick Hurran was the undisputed winner of this year's Best Director award. His striking work on both *Asylum of the Daleks* and *The Angels Take Manhattan* clearly made a lasting impression with our readers. David Greenalgh of Blackburn told us that, "The shadowy Dalek Asylum was particularly creepy and the sequence where Amy saw the Daleks as people was brilliantly shot."

For Sarah Hitchcock in Bath, the American setting for *The Angels Take Manhattan* proved a big hit. "Nick Hurran gave the episode a real American noir feel that reminded me of the classic Bogart movies and really made the episode special."

Nick Hurran directs *The Angels Take Manhattan*.

PHOTO: BENJAMIN COOK

⋆ BEST WRITER ⋆

RANK	WRITER	% VOTE
1	Steven Moffat (*Asylum* and *Angels*)	69%
2	Chris Chibnall (*Dinosaurs* and *Power of Three*)	20%
3	Toby Whithouse (*A Town Called Mercy*)	11%

While the race for the favourite story might have been a tight one, there was never much doubt who was going to come out top in the Best Writer category. Once again, Steven Moffat took the lion's share of the votes having penned the opening *Asylum of the Daleks* and the concluding *The Angels Take Manhattan*. "I always knew that when he got his hands on the Daleks it'd be memorable. But wow!" wrote Brett Pritchard of Coseley in the West Midlands.

Although some way behind Steven in the poll, Chris Chibnall also received much praise for his two episodes, *Dinosaurs on a Spacechip* and *The Power of Three*. "With his two quite different episodes this year, Chris has proved again what an excellent and diverse writer he is," said Michael Connelly of St Ives in Cornwall.

Toby Whithouse perhaps had the odds stacked against him, being the only author to have written one script for this run of episodes. "My favourite *Doctor Who* writer," enthused Ryan Denyer from Brighton, East Sussex. "His scripts have a running theme of confrontation between the Doctor and the episode's monster/villain."

Surprise! Jenna-Louise Coleman's appearance in *Asylum of the Daleks* was a hit with DWM readers.

BEST FEMALE GUEST STAR

RANK	ACTRESS (CHARACTER)	% VOTE
1	Jenna-Louise Coleman (Oswin Oswald)	40%
2	Alex Kingston (River Song)	28%
3	Jemma Redgrave (Kate Stewart)	22%
	Others	10%

Although her unexpected appearance in *Asylum of the Daleks* was something of a tease for her introduction in *The Snowmen*, Jenna-Louise Coleman scored an undeniable hit with her portrayal of Oswin Oswald. "She may have only appeared in a handful of scenes, but Jenna made an instant impression, paving the way for her proper introduction at Christmas," said Tom Bateman of Battersea in London.

BEST MALE GUEST STAR

RANK	ACTOR (CHARACTER)	% VOTE
1	Mark Williams (Brian Williams)	43%
2	Nicholas Briggs (Dalek Voices)	14%
3	David Bradley (Solomon)	11%
	Others	32%

Mark Williams' portrayal of Rory's dad proved to be a huge hit with you all. Introduced in *Dinosaurs on a Spaceship*, Mark returned for a second appearance in *The Power of Three*. "Mark is just so likeable as Brian," said Colin White of Brentwood in Essex. "It's a shame that he wasn't introduced back in 2010, so that he could have appeared in more adventures."

"The scene where Brian eats his sandwiches, as the TARDIS hovers above Earth, warmed the cockles of my heart," said Mike Tims of Cornwall.

Brian's log: Beat the Daleks. Log ends.

"READ THIS AND WEEP, ANGELS!"

FAVOURITE MONSTER/VILLAIN

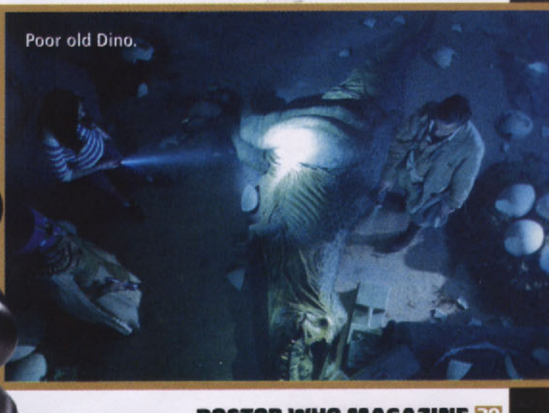
RANK	MONSTER/VILLAIN	% VOTE
1	The Daleks	33%
2	The Weeping Angels	32%
3	The Gunslinger	8%
	Others	27%

It was as close as can be, but the Daleks just about managed to keep their suckers locked on the number one spot with comparative newcomers, the Weeping Angels, breathing down their neck rings. Simon Schofield from Wigan was torn: "I love the Weeping Angels," he said, "but the Daleks eventually got my vote as they are still the Doctor's oldest and most deadly enemy."

FAVOURITE SPECIAL EFFECT

RANK	EFFECT	% VOTE
1	The Dinosaurs	26%
2	The Dalek Parliament	23%
3	The Statue of Liberty	13%
	Others	38%

Although the series was choc full of visual effects to choose from, the much-anticipated dinosaurs of *Dinosaurs on a Spaceship* lived up to their hype. "I did wonder if the dinosaurs might be a bit of a stretch for *Doctor Who*," said Simon Tate of Blackpool, "but I needn't have worried, the were brilliantly realised by a clever mix of real props and CGI."



Poor old Dino.

FAVOURITE LINE OF DIALOGUE

With so many witty, powerful and dramatic lines of dialogue to choose from, it was no surprise that we received a huge selection of nominations with no single suggestion emerging as a clear winner. But here's a selection of some of the lines you voted for:

- "Together or not at all." – Amy and Rory risk certain death as they fall from the top of Winter Quay in *The Angels Take Manhattan*.
- "Eggs. Term. In. Nate." – Oswin succumbs to her true Dalek nature at the end of *Asylum of the Daleks*.
- "I'm not running away from things, I am running *to* them..." – The Doctor explains his chaotic life to Amy in *The Power of Three*.
- "Don't despair Kate, your dad never did..." – The Doctor is pleased to find a Lethbridge-Stewart still running UNIT in *The Power of Three*.
- "Raggedy man, goodbye!" – Amy bids a final farewell to the Doctor at the climax of *The Angels Take Manhattan*.
- "Tea. But the strong stuff. Leave the bag in." – The Doctor is new in town, in *A Town Called Mercy*.
- "Only my balls." – Brian Williams reveals what's in his trousers in *Dinosaurs on a Spaceship*.
- "He's called Susan, and he wants you to respect his life choices." – The Doctor speaks fluent Horse in *A Town Called Mercy*.

A clever boy prepares to run – and remember.

FAVOURITE SCENE

RANK	SCENE	% VOTE
1	Oswin is revealed as a Dalek	14%
2	Amy and Rory jump from the roof	12%
3	Amy's farewell to the Doctor	10%
	Others	64%

There were certainly many moments to choose from, but the surprise reveal of Oswin's true fate in *Asylum of the Daleks* proved to be almost too exciting for some of you...

"I couldn't believe my eyes when I realised that Oswin had become a Dalek!" said Sarah Smart from Newcastle. "Not only was it a tragedy but she's the new companion! Or is she?"

FAVOURITE MUSICAL SCORE

RANK	EPISODE TITLE	% VOTE
1	The Angels Take Manhattan	47%
2	A Town Called Mercy	24%
3	Asylum of the Daleks	20%
4	The Power of Three	7%
5	Dinosaurs on a Spaceship	2%

Louise Beaton of Cheltenham in Gloucester told us that "Let's face it; Murray Gold is a genius and his score helps make every episode. I can't pick just one." But most of you managed to make a choice from Murray's five scores with *The Angels Take Manhattan* being a clear winner. "The music really ramped up the emotions for Amy and Rory's last episode," said Penny Wilcox of Dagenham in Essex. "I was in tears!"

Murray's Western score for *A Town Called Mercy* also picked up a sizeable number of votes.

FAVOURITE COSTUMES

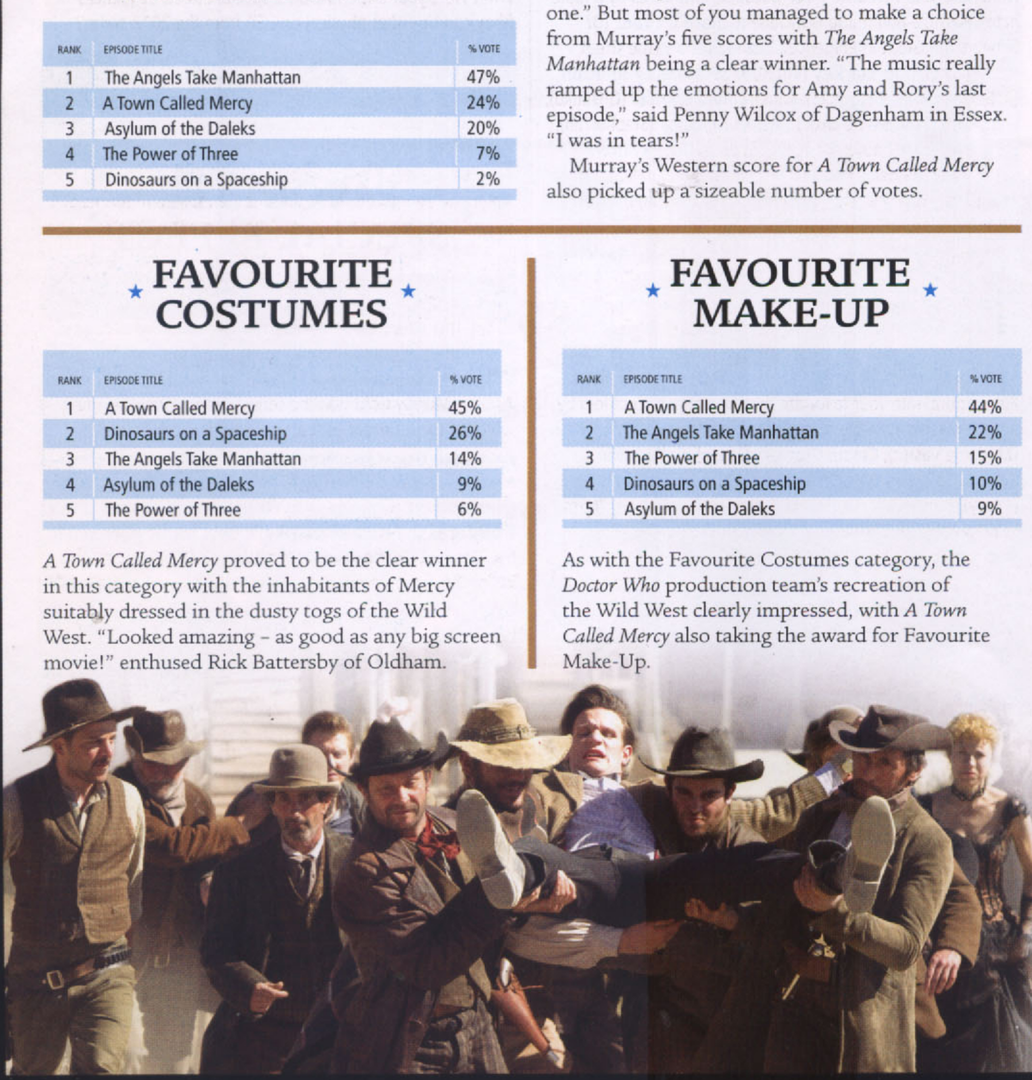
RANK	EPISODE TITLE	% VOTE
1	A Town Called Mercy	45%
2	Dinosaurs on a Spaceship	26%
3	The Angels Take Manhattan	14%
4	Asylum of the Daleks	9%
5	The Power of Three	6%

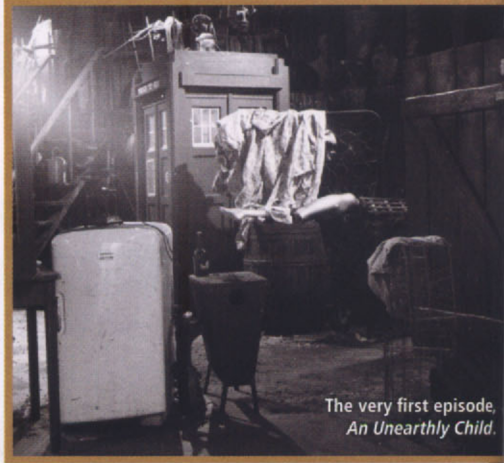
A Town Called Mercy proved to be the clear winner in this category with the inhabitants of Mercy suitably dressed in the dusty togs of the Wild West. "Looked amazing – as good as any big screen movie!" enthused Rick Battersby of Oldham.

FAVOURITE MAKE-UP

RANK	EPISODE TITLE	% VOTE
1	A Town Called Mercy	44%
2	The Angels Take Manhattan	22%
3	The Power of Three	15%
4	Dinosaurs on a Spaceship	10%
5	Asylum of the Daleks	9%

As with the Favourite Costumes category, the *Doctor Who* production team's recreation of the Wild West clearly impressed, with *A Town Called Mercy* also taking the award for Favourite Make-Up.




The very first episode, *An Unearthly Child.*

THE 50TH ANNIVERSARY

RANK	WISH	% VOTE
1	Previous Doctors appearing	23%
2	Old companions returning	8%
3	Repeats of old episodes	4%
	Other suggestions	65%

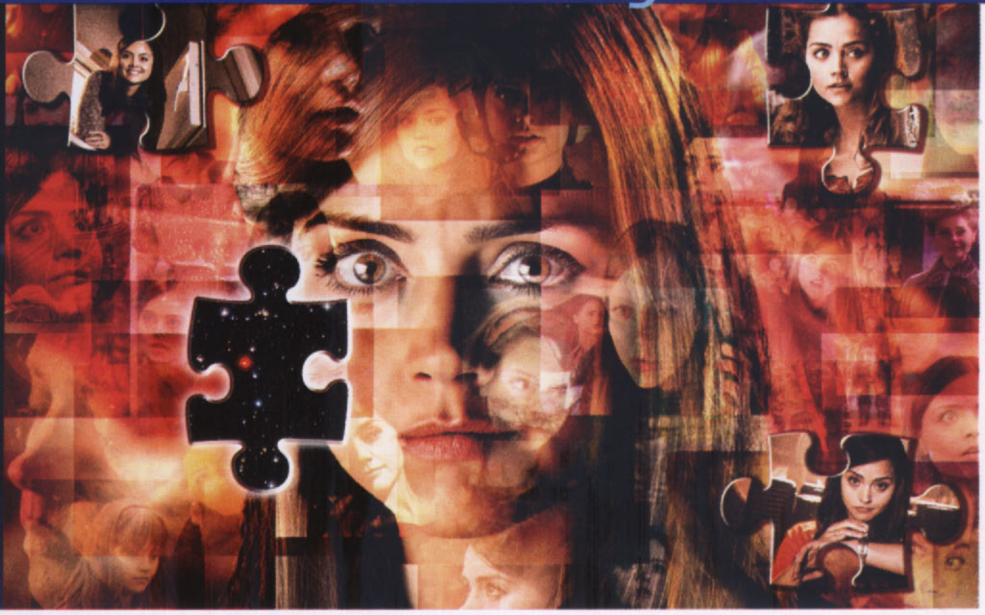
Not surprisingly, we received a wide variety of suggestions as to how you would like to see the 50th anniversary celebrated – from Wendy Jane Lynn of Norwich's "An apology from BBC executives of the 1980s who treated the show so poorly back then," to "A documentary from the team who gave us *Tales of Television Centre* would be wonderful," from an anonymous reader. But there was never any doubt that the winner would be to see old Doctors return for the Anniversary Special. Other popular suggestions included repeats of old episodes (*An Unearthly Child* in particular), and to see Paul McGann's Eighth Doctor regenerate into Christopher Eccleston.

The DWM Season Survey 2013

Now that we've published the results of last year's *Season Survey*, it's time, once again, for you to give us your thoughts on the latest series of *Doctor Who*. This time there are nine full episodes that we'd like you to vote on, starting with the 2012 Christmas episode *The Snowmen*, and climaxing with *The Name of the Doctor*.

As ever, please fill in each category as instructed, and feel free to add additional comments on a separate piece of paper, as there may not always be enough space for all your thoughts! The best comments will be printed with the results later this year. You don't need to fill in every category if you don't want to – just concentrate on the sections that you have an opinion on. Photocopies are acceptable, as are scans of the form attached to an email – simply attach the scan to your email and send it to *dwm@panini.co.uk* with '**DWM** Season Survey 2013' as the subject line.

Otherwise send your form by post to the address listed at the end of the form. Right – off you go...!



FAVOURITE STORY

Give a mark out of 10 to each of the following stories from the most recent series of *Doctor Who*, with 10 meaning 'Amazing!' and 1 meaning 'Awful!' Please remember not to just rank the stories in order of preference, and don't just tick one box for your overall favourite. Remember, you can give the same score to as many stories as you wish.

☐ **The Snowmen**
☐ **The Bells of Saint John**
☐ **The Rings of Akhaten**
☐ **Cold War**
☐ **Hide**
☐ **Journey to the Centre of the TARDIS**
☐ **The Crimson Horror**
☐ **Nightmare in Silver**
☐ **The Name of the Doctor**

BEST WRITER

Nominate your favourite writer from this season's episodes. Choose from **Steven Moffat** (*The Snowmen, The Bells of Saint John* and *The Name of the Doctor*); **Neil Cross** (*The Rings of Akhaten* and *Hide*); **Mark Gatiss** (*Cold War* and *The Crimson Horror*); **Stephen Thompson** (*Journey to the Centre of the TARDIS*); **Neil Gaiman** (*Nightmare in Silver*)

▶

BEST DIRECTOR

Nominate your favourite director from this year's episodes. Choose from **Saul Metzstein** (*The Snowmen, The Crimson Horror* and *The Name of the Doctor*); **Colm McCarthy** (*The Bells of Saint John*); **Farren Blackburn** (*The Rings of Akhaten*); **Douglas Mackinnon** (*Cold War*); **Jamie Payne** (*Hide*); **Mat King** (*Journey to the Centre of the TARDIS*); **Stephen Wolfenden** (*Nightmare in Silver*)

▶

BEST MALE GUEST STAR

Nominate your favourite three guest performances by a male actor. Possible nominations include **Richard E Grant** (Dr Simeon/The Great Intelligence), **Ian McKellan** (The Great Intelligence), **Dan Starkey** (Strax), **Kassius Carey Johnson** (Artie), **Nicholas Briggs** (Skaldak), **David Warner** (Grisenko), **Liam Cunningham** (Zhukov), **Tobias Menzies** (Stephashin), **Dougray Scott** (Professor Alec Palmer), **Ashley Walters** (Gregor Van Baalen), **Mark Oliver** (Bram Van Baalen), **Jahvel Hall** (Tricky Van Baalen), **Warwick Davis** (Porridge) **Jason Watkins** (Webley) and **Will Merrick** (Brains).

1
2
3

BEST FEMALE GUEST STAR

Please nominate your favourite three guest performances by a female actor. Possible nominations include **Neve McIntosh** (Madame Vastra), **Catrin Stewart** (Jenny), **Celia Imrie** (Miss Kizlet), **Eve De Leon Allen** (Angie), **Emilia Jones** (Merry), **Jessica Raine** (Emma Grayling), **Diana Rigg** (Miss Gillyflower), **Rachael Stirling** (Ada Gillyflower), **Tamzin Outhwaite** (Captain) and **Alex Kingston** (River Song).

1
2
3

FAVOURITE MONSTER OR VILLAIN

Nominate your three favourite monsters from the 2013 series, in order of preference. Choose from **The Snowmen**, **Dr Simeon/The Great Intelligence**, **The Ice Governess**, **Miss Kizlet**, **The Spoonheads**, **The Vigil**, **The Old God**, **Grandfather's Alarm Clock**, **Skaldak/Ice Warriors**, **The Crooked Man**, **The Time Zombies**, **Miss Gillyflower**, **Mr Sweet**, **'My Monster'**, **The Cybermen**, **The Cyberplanner**, **The Whispermen**.

1
2
3

FAVOURITE EFFECTS

What were your three favourite special effects sequences (they can be either physical or CGI) from the 2013 series?

1
2
3

YOUR FAVOURITE 'BIT'

Nominate your three favourite 'bits' (*ie* individual scenes or moments or lines of dialogue *etc etc*) from the 2013 series.

1
2
3

FAVOURITE MUSICAL SCORE

As ever, Murray Gold was the series' music composer, but which of the nine stories featured your favourite score?

▶

WHAT NEXT...?

Looking further ahead, what would you most like to see for 2014? You have an open choice – you can wish for anything!

▶

YOUR DETAILS

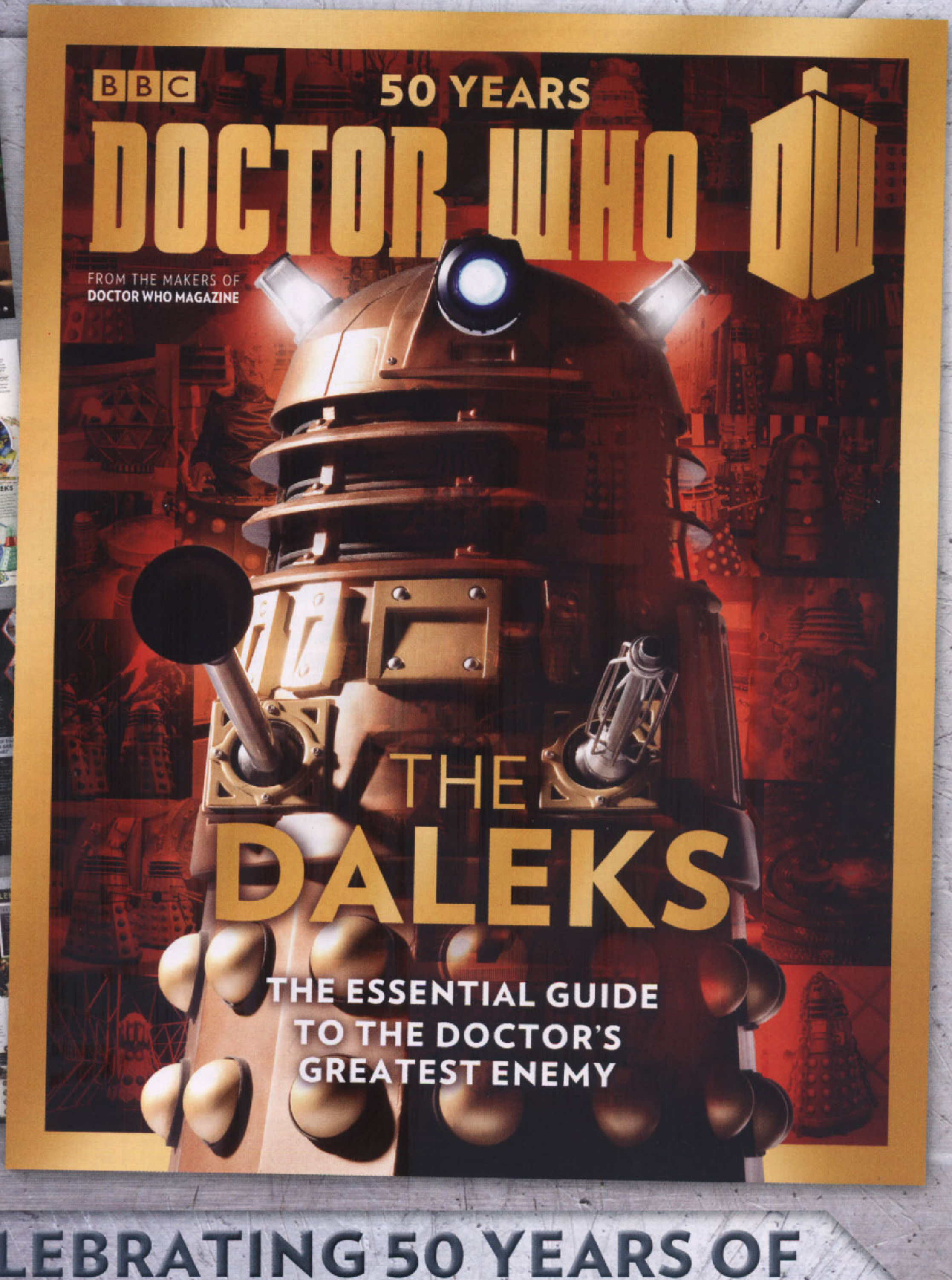
Name: ....
Address: ....
....
....

Age: .... I've been a **DWM** reader since (year): ....

Send your completed forms to **DWM Season Survey 2013**, **Doctor Who Magazine**, Panini UK Ltd, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
The closing date for all forms is 31 July 2013.

THE FIRST OF THREE SPECIAL PUBLICATIONS

THE DALEK A-Z
CHERILEA SWAPPIT DALEKS
OBJECTS OF DESIRE
VICTORY OF THE DALEKS


BBC
50 YEARS
DOCTOR WHO
FROM THE MAKERS OF
DOCTOR WHO MAGAZINE
THE DALEKS
THE ESSENTIAL GUIDE
TO THE DOCTOR'S
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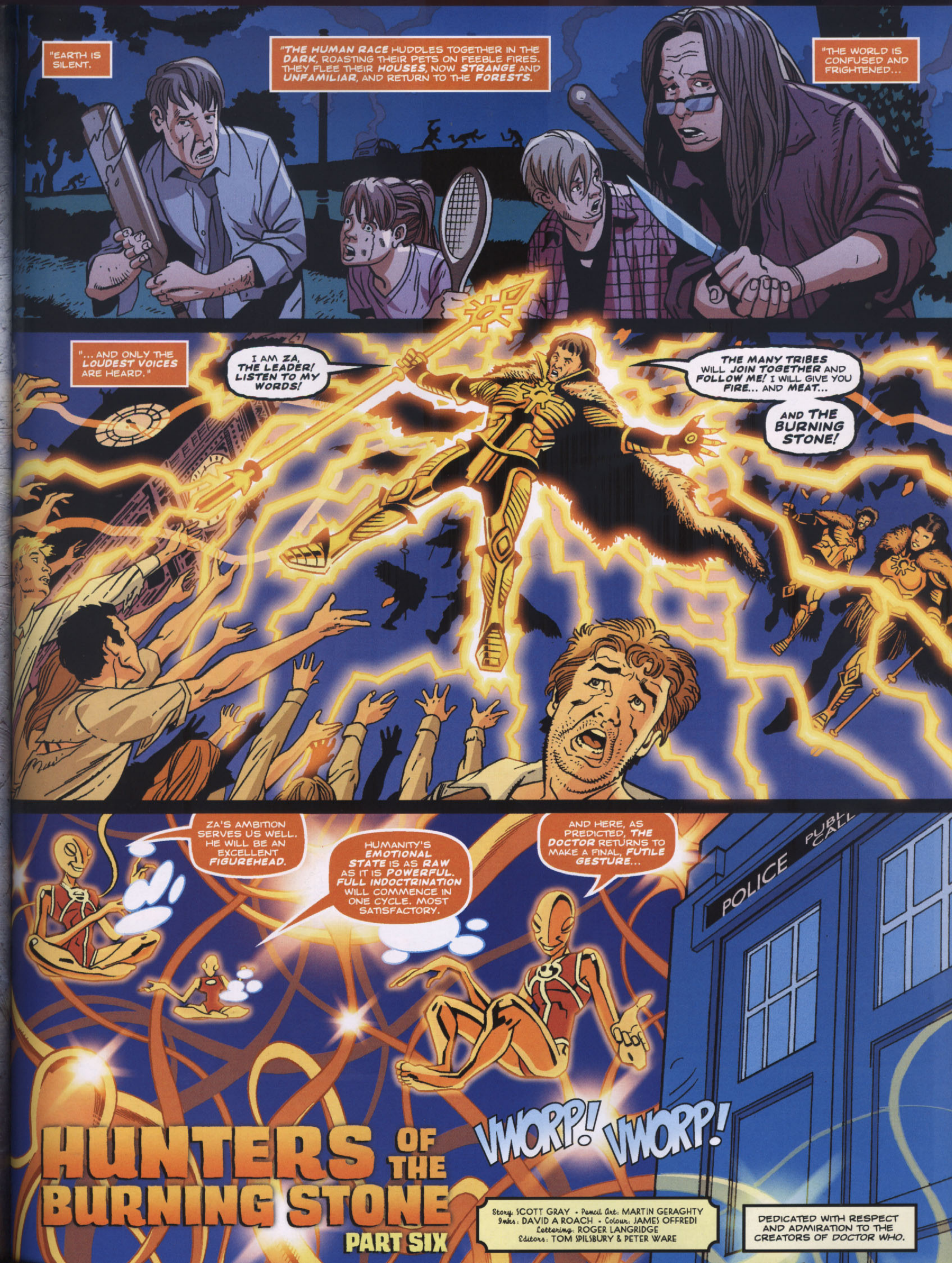
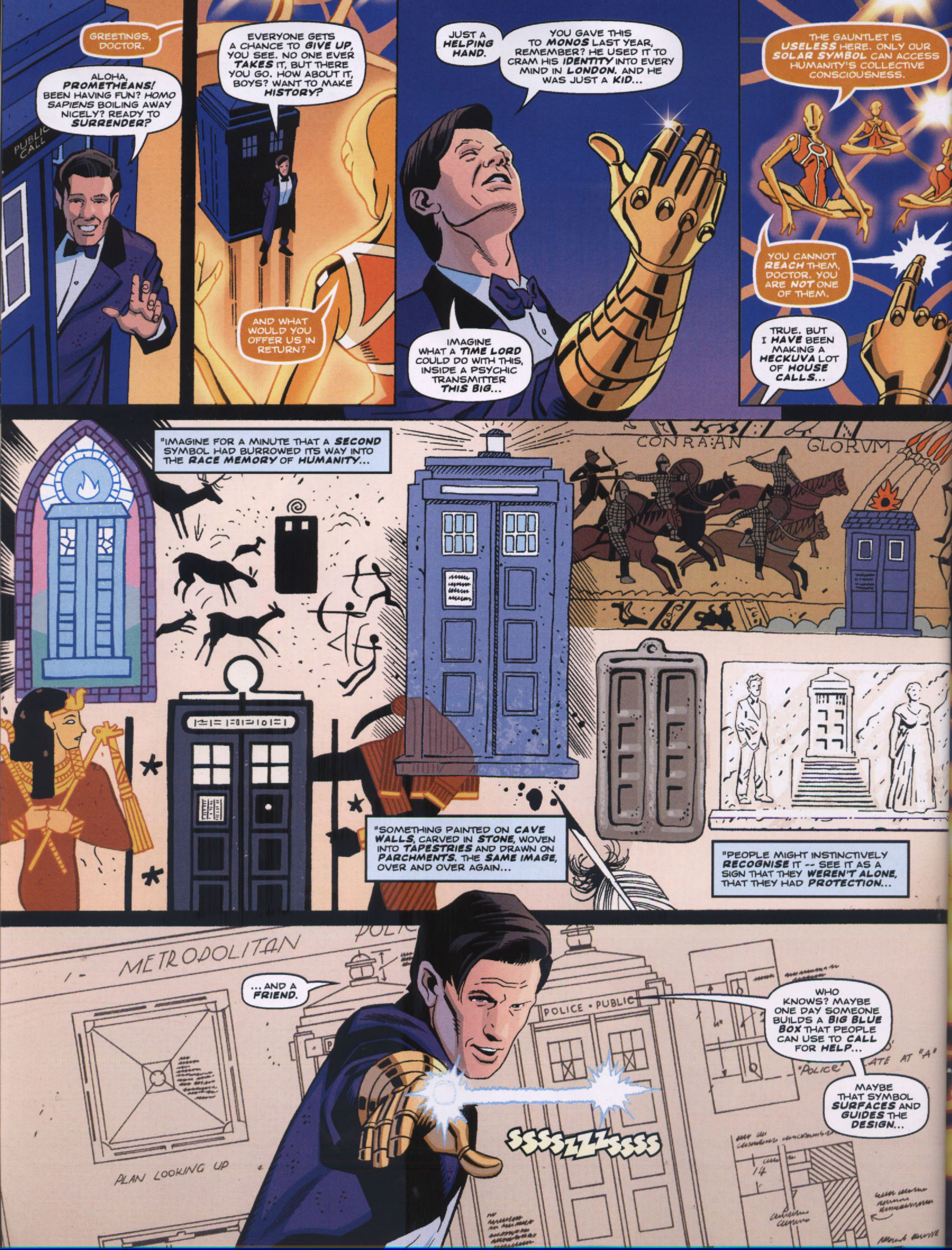

"EARTH IS SILENT.
"THE HUMAN RACE HUDDLES TOGETHER IN THE DARK, ROASTING THEIR PETS ON FEEBLE FIRES. THEY FLEE THEIR HOUSES, NOW STRANGE AND UNFAMILIAR, AND RETURN TO THE FORESTS.
"THE WORLD IS CONFUSED AND FRIGHTENED...
"... AND ONLY THE LOUDEST VOICES ARE HEARD."
I AM ZA, THE LEADER! LISTEN TO MY WORDS!
THE MANY TRIBES WILL JOIN TOGETHER AND FOLLOW ME! I WILL GIVE YOU FIRE... AND MEAT...
AND THE BURNING STONE!
ZA'S AMBITION SERVES US WELL. HE WILL BE AN EXCELLENT FIGUREHEAD.
HUMANITY'S EMOTIONAL STATE IS AS RAW AS IT IS POWERFUL. FULL INDOCTRINATION WILL COMMENCE IN ONE CYCLE. MOST SATISFACTORY.
AND HERE, AS PREDICTED, THE DOCTOR RETURNS TO MAKE A FINAL, FUTILE GESTURE...
POLICE PUBLIC CALL
VWORP! VWORP!

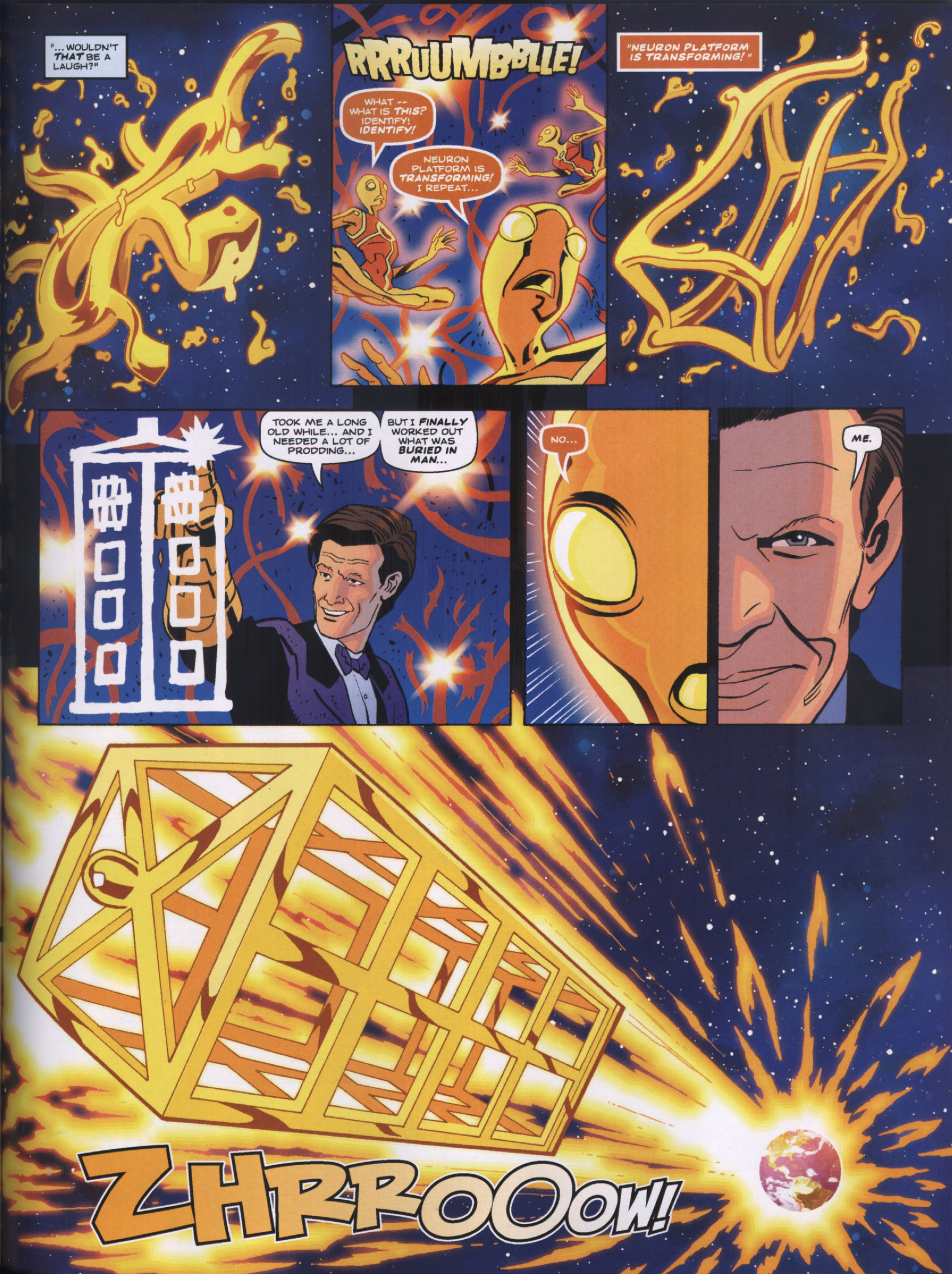
HUNTERS OF THE BURNING STONE

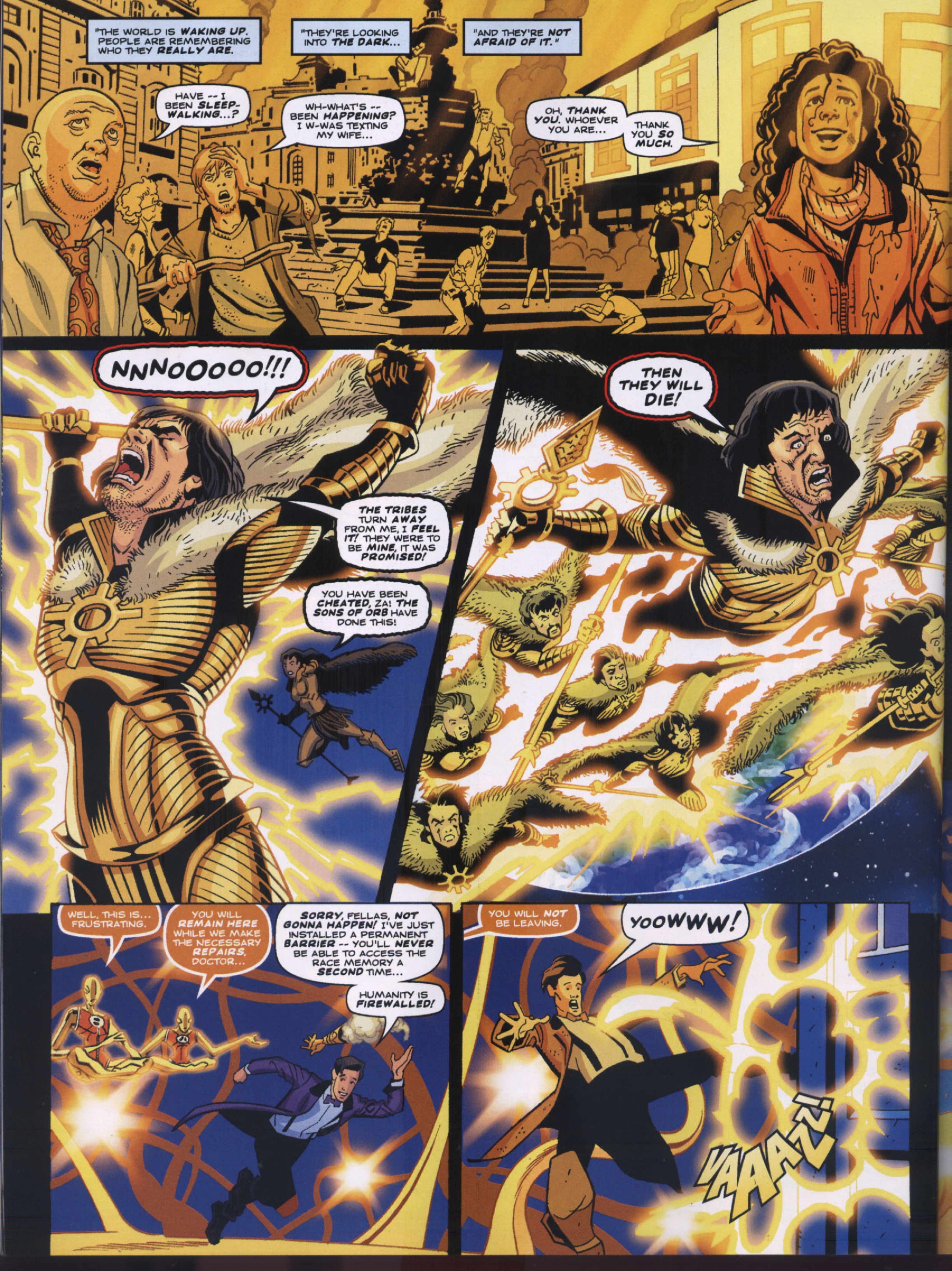
PART SIX

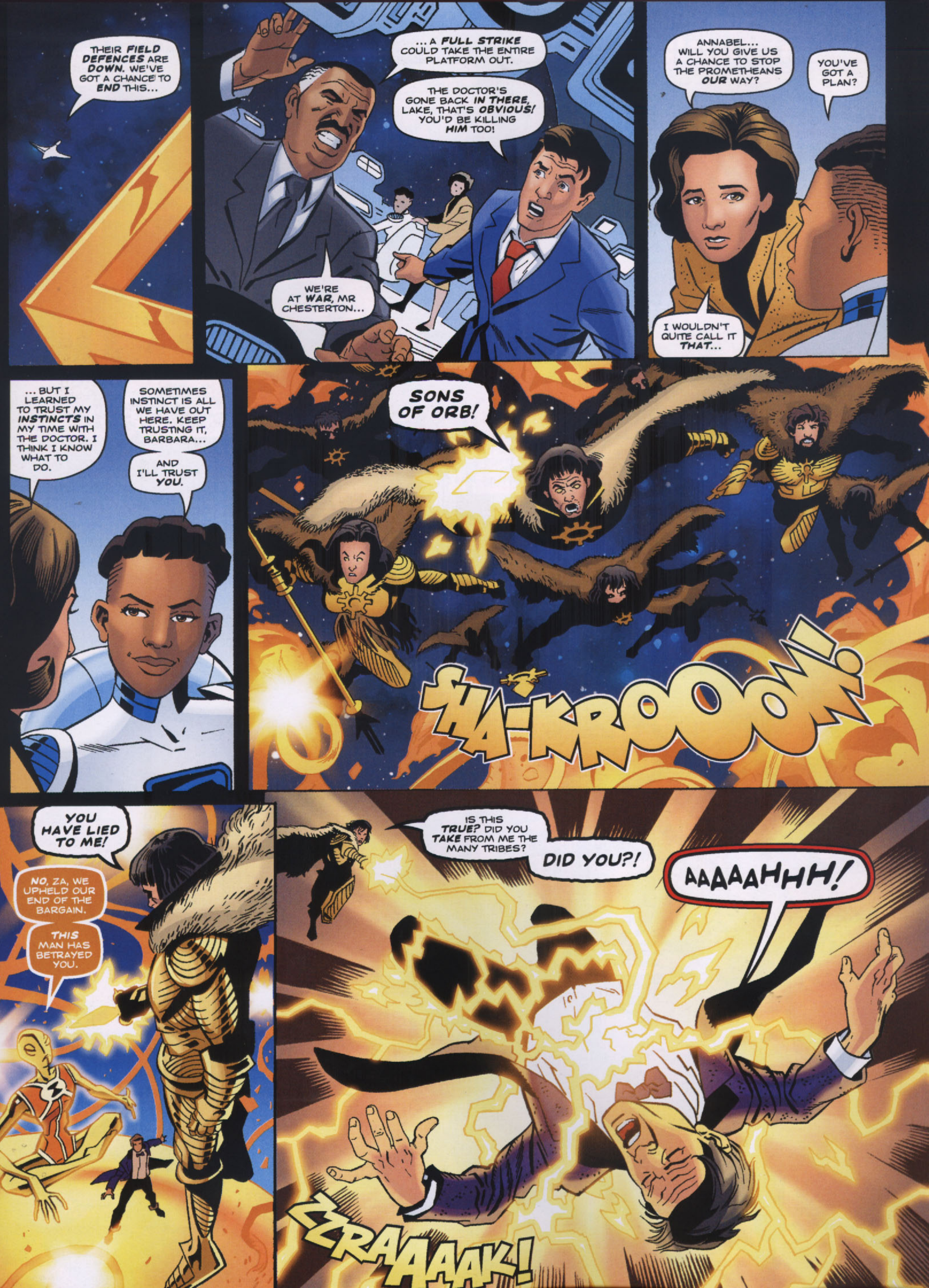
Story: SCOTT GRAY • Pencil Art: MARTIN GERAGHTY
Inks: DAVID A ROACH • Colour: JAMES OFFREDI
Lettering: ROGER LANGRIDGE
Editors: TOM SPILSBURY & PETER WARE

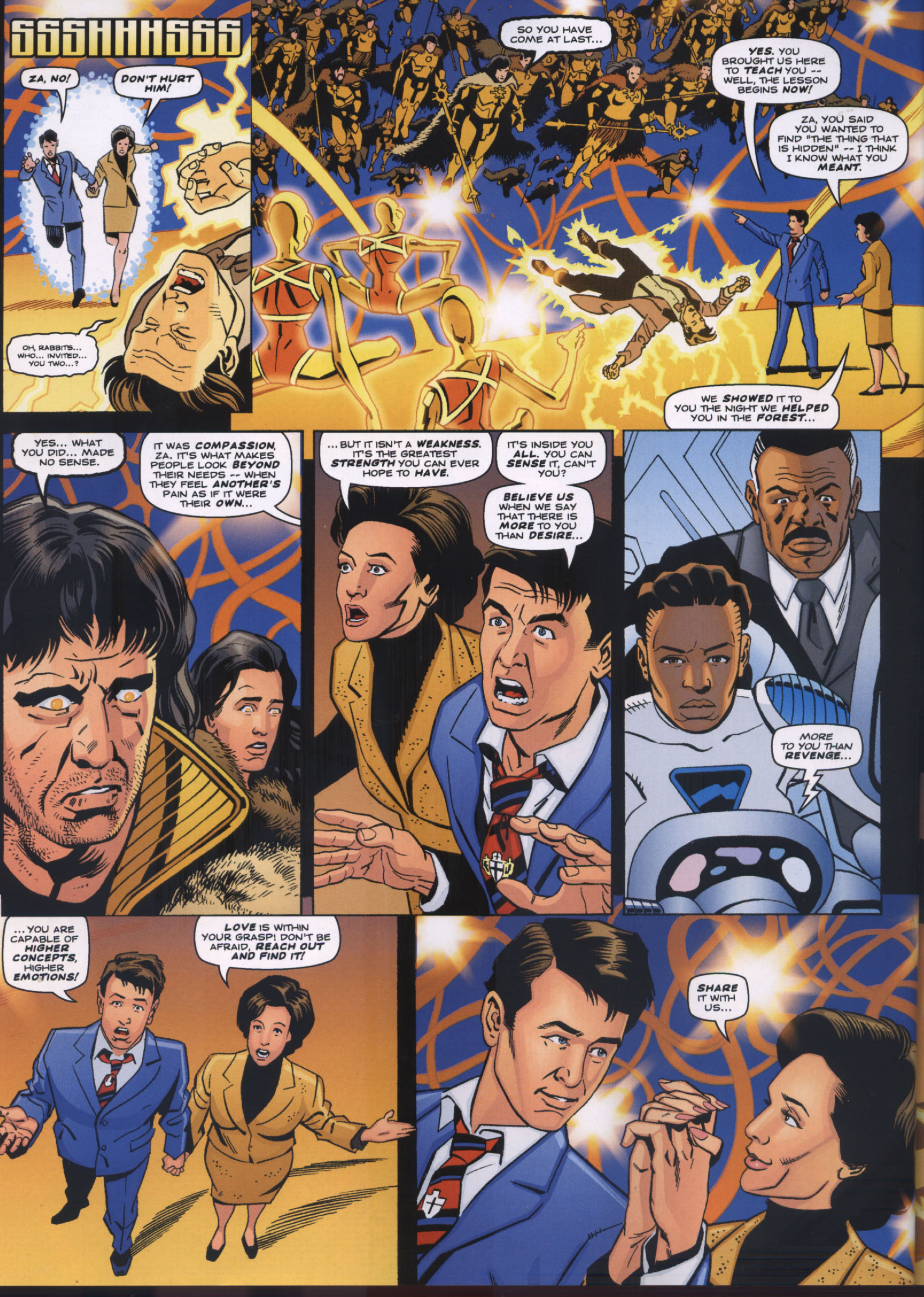
DEDICATED WITH RESPECT AND ADMIRATION TO THE CREATORS OF *DOCTOR WHO*.

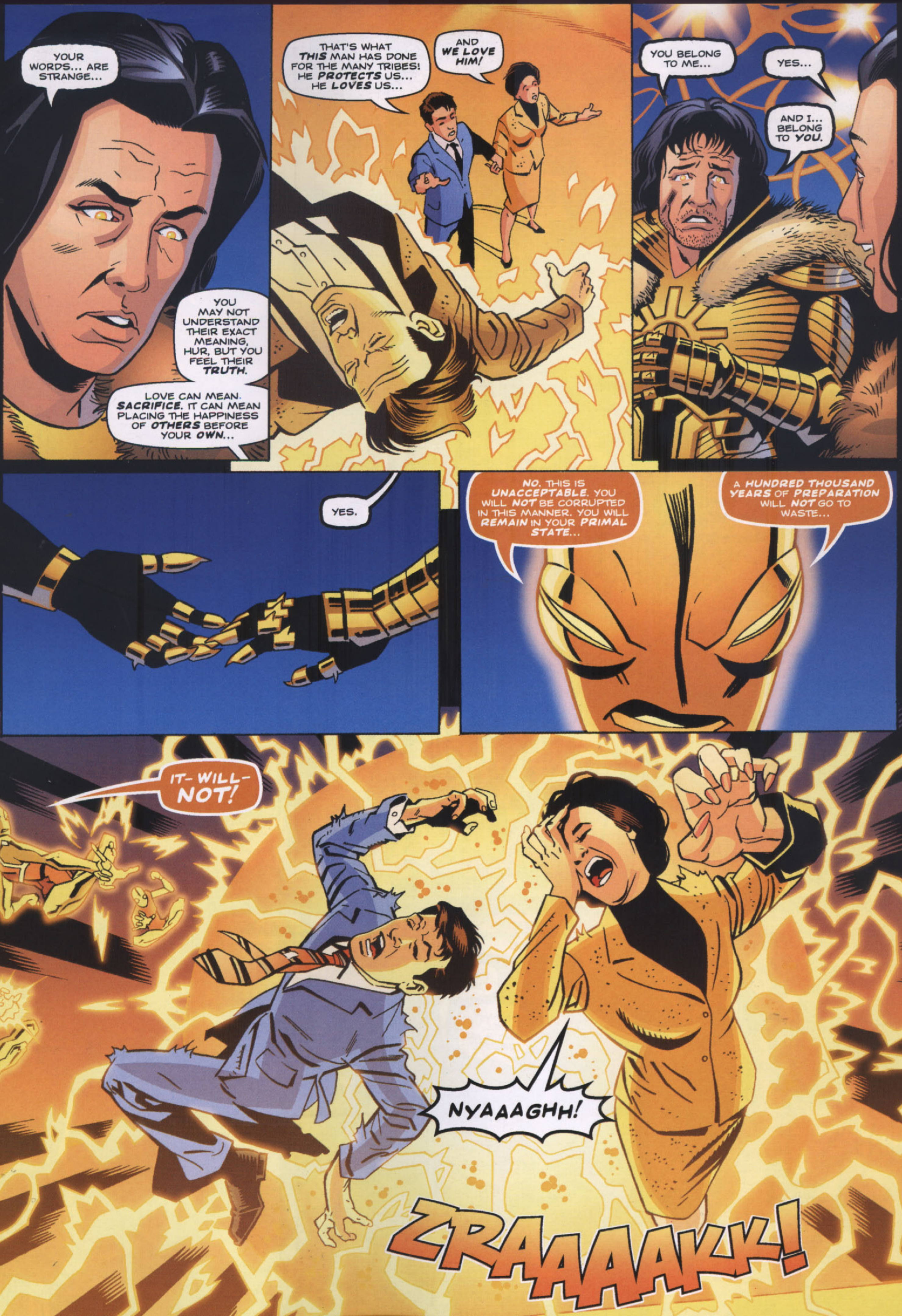

GREETINGS, DOCTOR.
ALOHA, PROMETHEANS! BEEN HAVING FUN? HOMO SAPIENS BOILING AWAY NICELY? READY TO SURRENDER?
PUBLIC CALL
EVERYONE GETS A CHANCE TO GIVE UP, YOU SEE. NO ONE EVER TAKES IT, BUT THERE YOU GO. HOW ABOUT IT, BOYS? WANT TO MAKE HISTORY?
AND WHAT WOULD YOU OFFER US IN RETURN?
JUST A HELPING HAND.
YOU GAVE THIS TO MONOS LAST YEAR, REMEMBER? HE USED IT TO CRAM HIS IDENTITY INTO EVERY MIND IN LONDON. AND HE WAS JUST A KID...
IMAGINE WHAT A TIME LORD COULD DO WITH THIS, INSIDE A PSYCHIC TRANSMITTER THIS BIG...
THE GAUNTLET IS USELESS HERE. ONLY OUR SOLAR SYMBOL CAN ACCESS HUMANITY'S COLLECTIVE CONSCIOUSNESS.
YOU CANNOT REACH THEM, DOCTOR. YOU ARE NOT ONE OF THEM.
TRUE. BUT I HAVE BEEN MAKING A HECKUVA LOT OF HOUSE CALLS...
"IMAGINE FOR A MINUTE THAT A SECOND SYMBOL HAD BURROWED ITS WAY INTO THE RACE MEMORY OF HUMANITY...
CONRA AN GLORVM
"SOMETHING PAINTED ON CAVE WALLS, CARVED IN STONE, WOVEN INTO TAPESTRIES AND DRAWN ON PARCHMENTS. THE SAME IMAGE, OVER AND OVER AGAIN...
"PEOPLE MIGHT INSTINCTIVELY RECOGNISE IT -- SEE IT AS A SIGN THAT THEY WEREN'T ALONE, THAT THEY HAD PROTECTION...
METRODOLITAN POLIC
...AND A FRIEND.
POLICE • PUBLIC
WHO KNOWS? MAYBE ONE DAY SOMEONE BUILDS A BIG BLUE BOX THAT PEOPLE CAN USE TO CALL FOR HELP...
"Police"
ATE AT "A"
MAYBE THAT SYMBOL SURFACES AND GUIDES THE DESIGN...
SSSSZZZSSSS
14
PLAN LOOKING UP

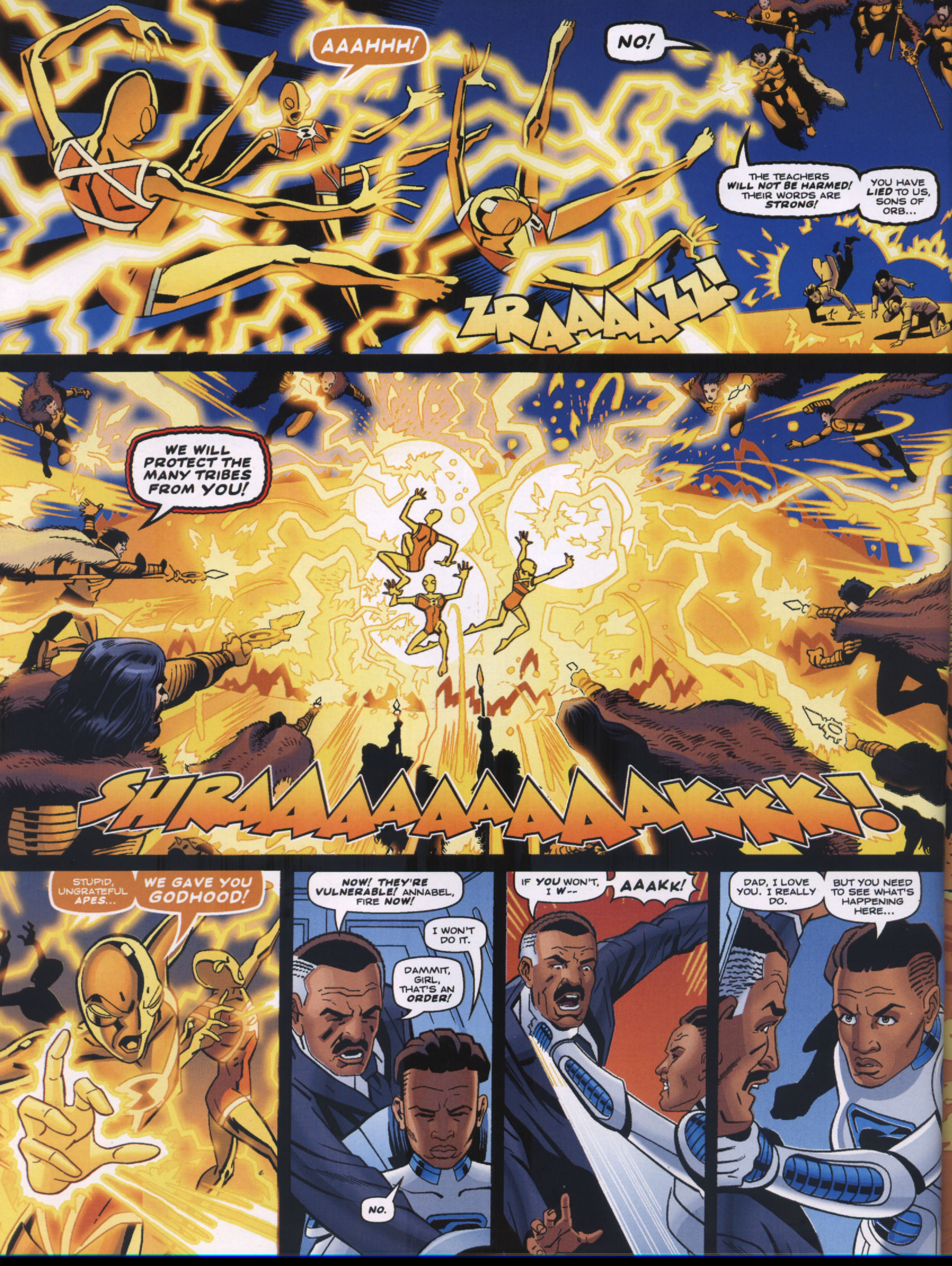

"...WOULDN'T *THAT* BE A LAUGH?"
RRRUUMBBLLE!
WHAT -- WHAT IS *THIS?* IDENTIFY! *IDENTIFY!*
NEURON PLATFORM IS *TRANSFORMING!* I REPEAT...
"NEURON PLATFORM IS TRANSFORMING!"
TOOK ME A LONG OLD WHILE... AND I NEEDED A LOT OF PRODDING...
BUT I *FINALLY* WORKED OUT WHAT WAS *BURIED IN MAN...*
NO...
ME.
ZHRROOOOW!

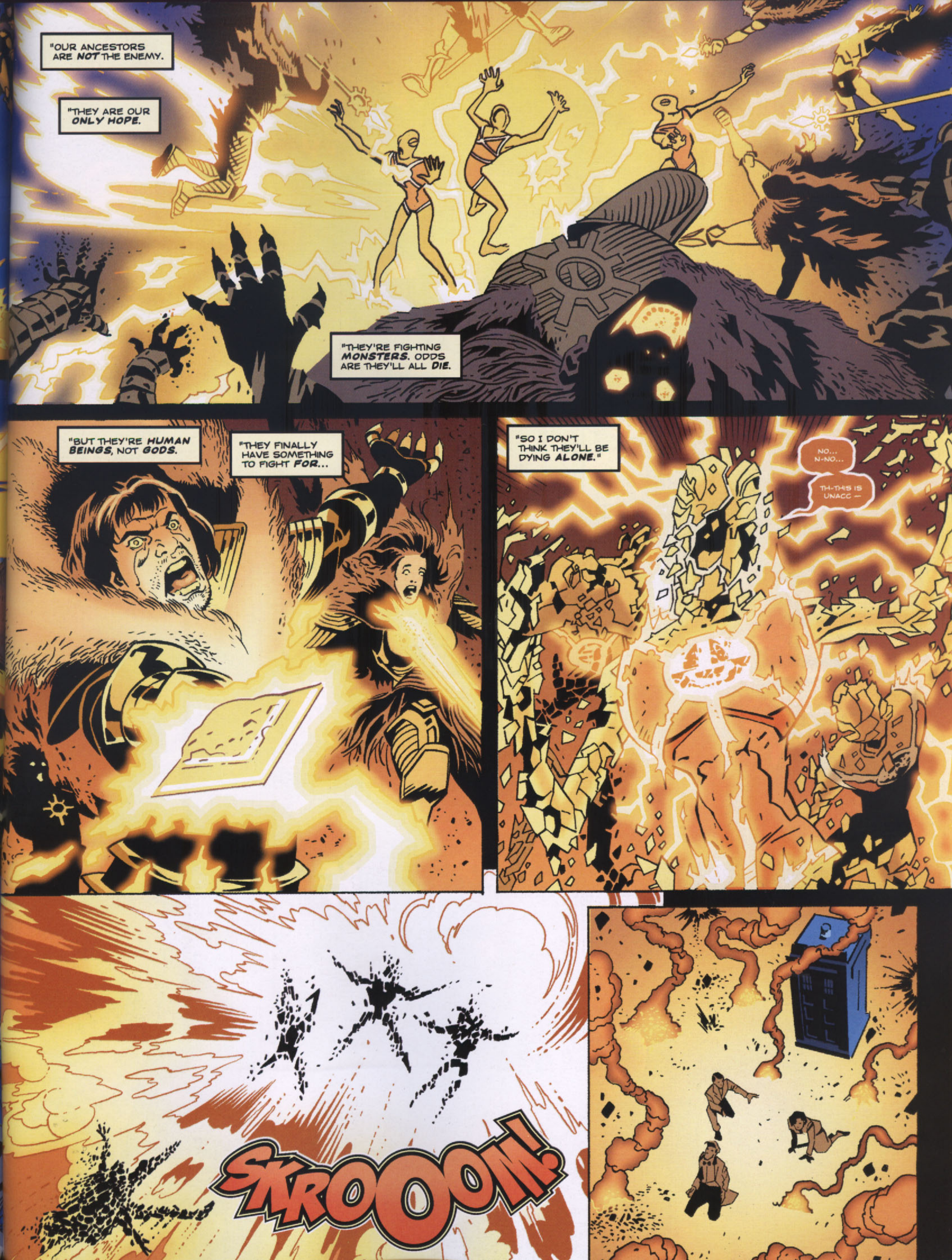

"THE WORLD IS WAKING UP. PEOPLE ARE REMEMBERING WHO THEY REALLY ARE.
"THEY'RE LOOKING INTO THE DARK...
"AND THEY'RE NOT AFRAID OF IT."
HAVE -- I BEEN SLEEP-WALKING...?
WH-WHAT'S -- BEEN HAPPENING? I W-WAS TEXTING MY WIFE...
OH, THANK YOU. WHOEVER YOU ARE...
THANK YOU SO MUCH.
NNNOOOOO!!!
THE TRIBES TURN AWAY FROM ME, I FEEL IT! THEY WERE TO BE MINE, IT WAS PROMISED!
YOU HAVE BEEN CHEATED, ZA! THE SONS OF ORB HAVE DONE THIS!
THEN THEY WILL DIE!
WELL, THIS IS... FRUSTRATING.
YOU WILL REMAIN HERE WHILE WE MAKE THE NECESSARY REPAIRS, DOCTOR...
SORRY, FELLAS, NOT GONNA HAPPEN! I'VE JUST INSTALLED A PERMANENT BARRIER -- YOU'LL NEVER BE ABLE TO ACCESS THE RACE MEMORY A SECOND TIME...
HUMANITY IS FIREWALLED!
YOU WILL NOT BE LEAVING.
YOOWWW!
VAAAZZ

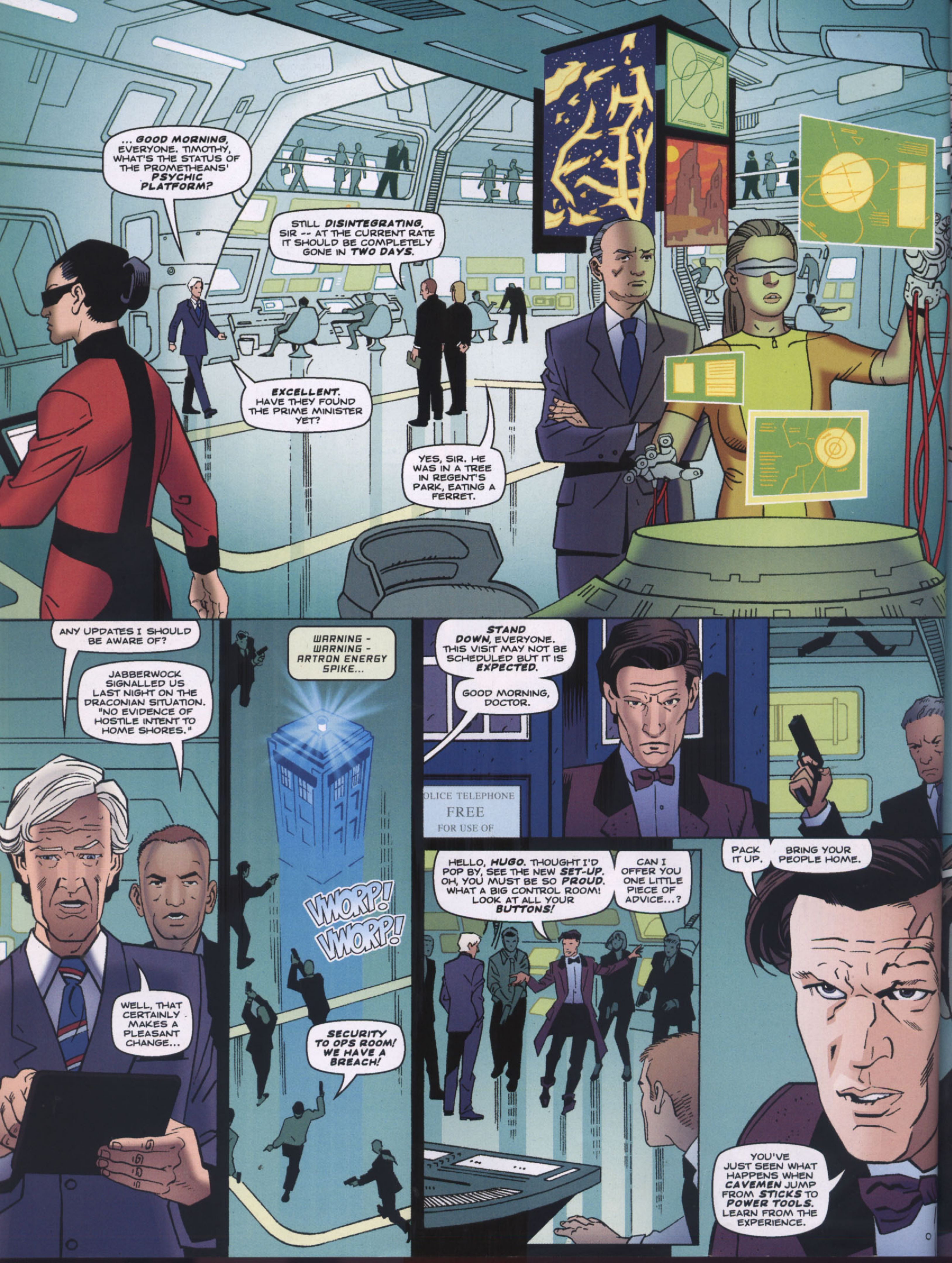

THEIR FIELD DEFENCES ARE DOWN. WE'VE GOT A CHANCE TO END THIS...
...A FULL STRIKE COULD TAKE THE ENTIRE PLATFORM OUT.
THE DOCTOR'S GONE BACK IN THERE, LAKE, THAT'S OBVIOUS! YOU'D BE KILLING HIM TOO!
WE'RE AT WAR, MR CHESTERTON...
ANNABEL... WILL YOU GIVE US A CHANCE TO STOP THE PROMETHEANS OUR WAY?
YOU'VE GOT A PLAN?
I WOULDN'T QUITE CALL IT THAT...
...BUT I LEARNED TO TRUST MY INSTINCTS IN MY TIME WITH THE DOCTOR. I THINK I KNOW WHAT TO DO.
SOMETIMES INSTINCT IS ALL WE HAVE OUT HERE. KEEP TRUSTING IT, BARBARA...
AND I'LL TRUST YOU.
SONS OF ORB!
SHA-KROOOOM!
YOU HAVE LIED TO ME!
NO, ZA, WE UPHELD OUR END OF THE BARGAIN.
THIS MAN HAS BETRAYED YOU.
IS THIS TRUE? DID YOU TAKE FROM ME THE MANY TRIBES?
DID YOU?!
AAAAAHHH!
ZZRAAAAAK!

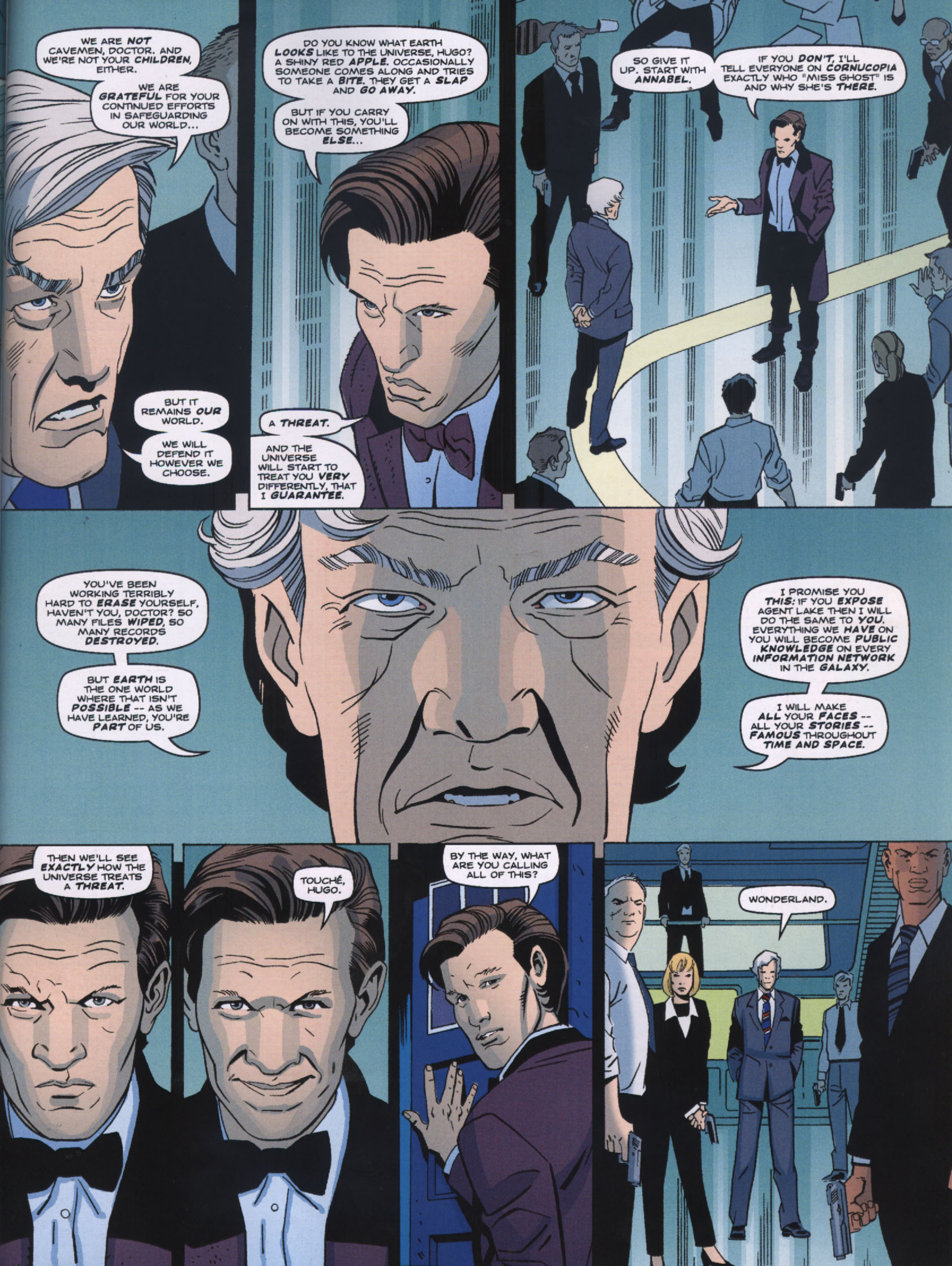

SSSHHHSSS
ZA, NO!
DON'T HURT HIM!
OH, RABBITS... WHO... INVITED... YOU TWO...?
SO YOU HAVE COME AT LAST...
YES. YOU BROUGHT US HERE TO TEACH YOU -- WELL, THE LESSON BEGINS NOW!
ZA, YOU SAID YOU WANTED TO FIND "THE THING THAT IS HIDDEN" -- I THINK I KNOW WHAT YOU MEANT.
WE SHOWED IT TO YOU THE NIGHT WE HELPED YOU IN THE FOREST...
YES... WHAT YOU DID... MADE NO SENSE.
IT WAS COMPASSION, ZA. IT'S WHAT MAKES PEOPLE LOOK BEYOND THEIR NEEDS -- WHEN THEY FEEL ANOTHER'S PAIN AS IF IT WERE THEIR OWN...
... BUT IT ISN'T A WEAKNESS. IT'S THE GREATEST STRENGTH YOU CAN EVER HOPE TO HAVE.
IT'S INSIDE YOU ALL. YOU CAN SENSE IT, CAN'T YOU?
BELIEVE US WHEN WE SAY THAT THERE IS MORE TO YOU THAN DESIRE...
MORE TO YOU THAN REVENGE...
... YOU ARE CAPABLE OF HIGHER CONCEPTS, HIGHER EMOTIONS!
LOVE IS WITHIN YOUR GRASP! DON'T BE AFRAID, REACH OUT AND FIND IT!
SHARE IT WITH US...

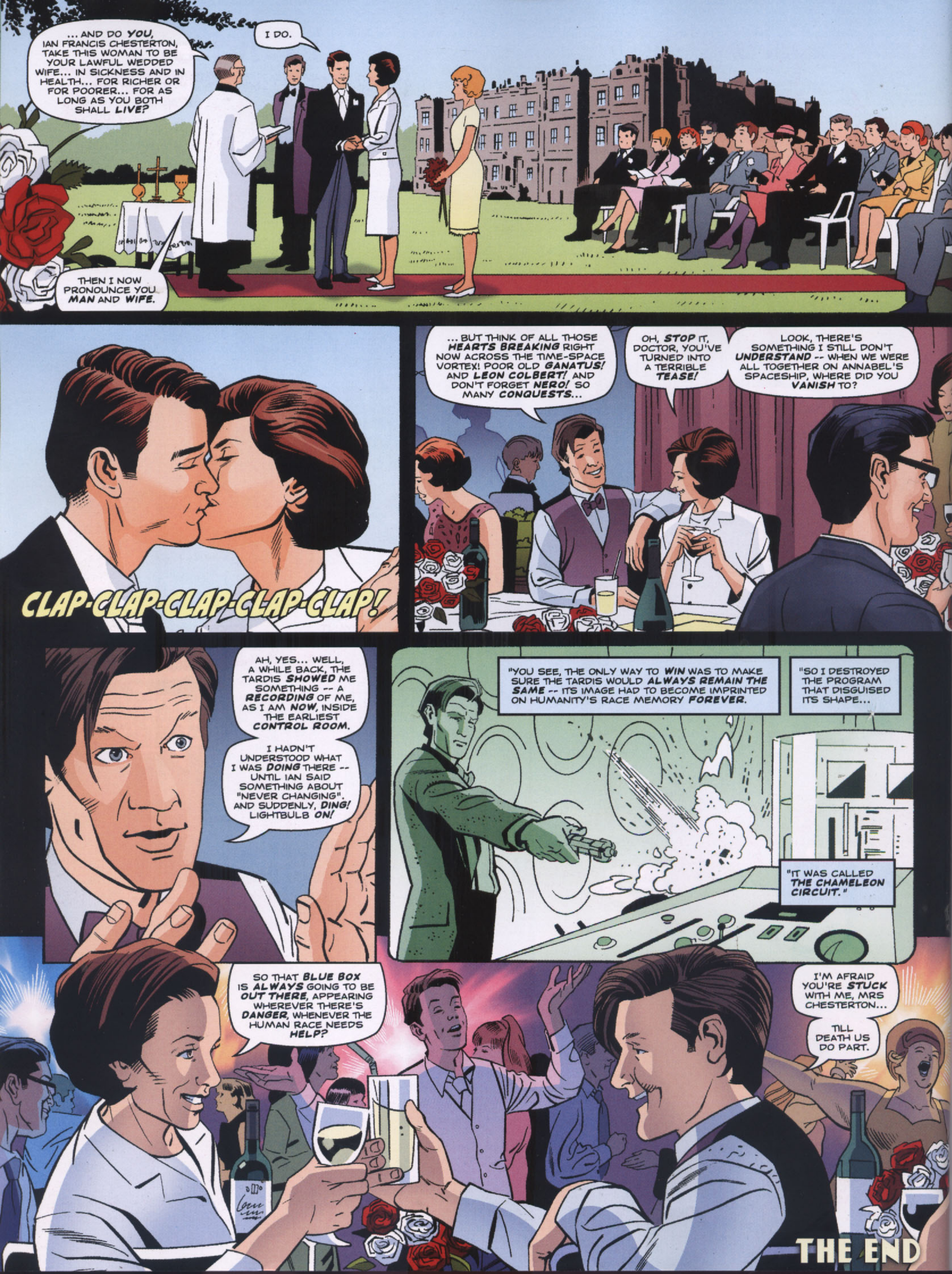

YOUR WORDS... ARE STRANGE...
THAT'S WHAT THIS MAN HAS DONE FOR THE MANY TRIBES! HE PROTECTS US... HE LOVES US...
AND WE LOVE HIM!
YOU BELONG TO ME...
YES...
AND I... BELONG TO YOU.
YOU MAY NOT UNDERSTAND THEIR EXACT MEANING, HUR, BUT YOU FEEL THEIR TRUTH.
LOVE CAN MEAN. SACRIFICE. IT CAN MEAN PLACING THE HAPPINESS OF OTHERS BEFORE YOUR OWN...
YES.
NO. THIS IS UNACCEPTABLE. YOU WILL NOT BE CORRUPTED IN THIS MANNER. YOU WILL REMAIN IN YOUR PRIMAL STATE...
A HUNDRED THOUSAND YEARS OF PREPARATION WILL NOT GO TO WASTE...
IT- WILL- NOT!
NYAAAGHH!
ZRAAAAAKK!


AAAHHH!
NO!
THE TEACHERS **WILL NOT BE HARMED!** THEIR WORDS ARE **STRONG!**
YOU HAVE **LIED** TO US, SONS OF ORB...
ZRAAAAZZ!
WE WILL PROTECT THE MANY TRIBES FROM **YOU!**
SHRAAAAAAAAAKKK!
STUPID, UNGRATEFUL APES...
WE GAVE YOU GODHOOD!
NOW! THEY'RE **VULNERABLE!** ANNABEL, FIRE **NOW!**
I WON'T DO IT.
DAMMIT, GIRL, THAT'S AN **ORDER!**
NO.
IF **YOU** WON'T, I W--
AAAKK!
DAD, I LOVE YOU. I REALLY DO.
BUT YOU NEED TO SEE WHAT'S HAPPENING HERE...


"OUR ANCESTORS ARE **NOT** THE ENEMY.
"THEY ARE OUR **ONLY HOPE.**
"THEY'RE FIGHTING **MONSTERS.** ODDS ARE THEY'LL ALL **DIE.**
"BUT THEY'RE **HUMAN BEINGS**, NOT **GODS.**
"THEY FINALLY HAVE SOMETHING TO FIGHT **FOR**...
"SO I DON'T THINK THEY'LL BE DYING **ALONE.**"
NO... N-NO...
TH-THIS IS UNACC —
SKROOOOM!


...GOOD MORNING, EVERYONE. TIMOTHY, WHAT'S THE STATUS OF THE PROMETHEANS' PSYCHIC PLATFORM?
STILL DISINTEGRATING, SIR -- AT THE CURRENT RATE IT SHOULD BE COMPLETELY GONE IN TWO DAYS.
EXCELLENT. HAVE THEY FOUND THE PRIME MINISTER YET?
YES, SIR. HE WAS IN A TREE IN REGENT'S PARK, EATING A FERRET.
ANY UPDATES I SHOULD BE AWARE OF?
JABBERWOCK SIGNALLED US LAST NIGHT ON THE DRACONIAN SITUATION. "NO EVIDENCE OF HOSTILE INTENT TO HOME SHORES."
WELL, THAT CERTAINLY MAKES A PLEASANT CHANGE...
WARNING - WARNING - ARTRON ENERGY SPIKE...
VWORP! VWORP!
SECURITY TO OPS ROOM! WE HAVE A BREACH!
STAND DOWN, EVERYONE. THIS VISIT MAY NOT BE SCHEDULED BUT IT IS EXPECTED.
GOOD MORNING, DOCTOR.
OLICE TELEPHONE
FREE
FOR USE OF
HELLO, HUGO. THOUGHT I'D POP BY, SEE THE NEW SET-UP. OH, YOU MUST BE SO PROUD. WHAT A BIG CONTROL ROOM! LOOK AT ALL YOUR BUTTONS!
CAN I OFFER YOU ONE LITTLE PIECE OF ADVICE...?
PACK IT UP.
BRING YOUR PEOPLE HOME.
YOU'VE JUST SEEN WHAT HAPPENS WHEN CAVEMEN JUMP FROM STICKS TO POWER TOOLS. LEARN FROM THE EXPERIENCE.


WE ARE NOT CAVEMEN, DOCTOR. AND WE'RE NOT YOUR CHILDREN, EITHER.
WE ARE GRATEFUL FOR YOUR CONTINUED EFFORTS IN SAFEGUARDING OUR WORLD...
BUT IT REMAINS OUR WORLD.
WE WILL DEFEND IT HOWEVER WE CHOOSE.
DO YOU KNOW WHAT EARTH LOOKS LIKE TO THE UNIVERSE, HUGO? A SHINY RED APPLE. OCCASIONALLY SOMEONE COMES ALONG AND TRIES TO TAKE A BITE. THEY GET A SLAP AND GO AWAY.
BUT IF YOU CARRY ON WITH THIS, YOU'LL BECOME SOMETHING ELSE...
A THREAT.
AND THE UNIVERSE WILL START TO TREAT YOU VERY DIFFERENTLY, THAT I GUARANTEE.
SO GIVE IT UP. START WITH ANNABEL.
IF YOU DON'T, I'LL TELL EVERYONE ON CORNUCOPIA EXACTLY WHO "MISS GHOST" IS AND WHY SHE'S THERE.
YOU'VE BEEN WORKING TERRIBLY HARD TO ERASE YOURSELF, HAVEN'T YOU, DOCTOR? SO MANY FILES WIPED, SO MANY RECORDS DESTROYED.
BUT EARTH IS THE ONE WORLD WHERE THAT ISN'T POSSIBLE -- AS WE HAVE LEARNED, YOU'RE PART OF US.
I PROMISE YOU THIS: IF YOU EXPOSE AGENT LAKE THEN I WILL DO THE SAME TO YOU. EVERYTHING WE HAVE ON YOU WILL BECOME PUBLIC KNOWLEDGE ON EVERY INFORMATION NETWORK IN THE GALAXY.
I WILL MAKE ALL YOUR FACES -- ALL YOUR STORIES -- FAMOUS THROUGHOUT TIME AND SPACE.
THEN WE'LL SEE EXACTLY HOW THE UNIVERSE TREATS A THREAT.
TOUCHÉ, HUGO.
BY THE WAY, WHAT ARE YOU CALLING ALL OF THIS?
WONDERLAND.


... AND DO YOU, IAN FRANCIS CHESTERTON, TAKE THIS WOMAN TO BE YOUR LAWFUL WEDDED WIFE... IN SICKNESS AND IN HEALTH... FOR RICHER OR FOR POORER... FOR AS LONG AS YOU BOTH SHALL LIVE?
I DO.
THEN I NOW PRONOUNCE YOU MAN AND WIFE.
CLAP-CLAP-CLAP-CLAP-CLAP!
... BUT THINK OF ALL THOSE HEARTS BREAKING RIGHT NOW ACROSS THE TIME-SPACE VORTEX! POOR OLD GANATUS! AND LEON COLBERT! AND DON'T FORGET NERO! SO MANY CONQUESTS...
OH, STOP IT, DOCTOR, YOU'VE TURNED INTO A TERRIBLE TEASE!
LOOK, THERE'S SOMETHING I STILL DON'T UNDERSTAND -- WHEN WE WERE ALL TOGETHER ON ANNABEL'S SPACESHIP, WHERE DID YOU VANISH TO?
AH, YES... WELL, A WHILE BACK, THE TARDIS SHOWED ME SOMETHING -- A RECORDING OF ME, AS I AM NOW, INSIDE THE EARLIEST CONTROL ROOM.
I HADN'T UNDERSTOOD WHAT I WAS DOING THERE -- UNTIL IAN SAID SOMETHING ABOUT "NEVER CHANGING", AND SUDDENLY, DING! LIGHTBULB ON!
"YOU SEE, THE ONLY WAY TO WIN WAS TO MAKE SURE THE TARDIS WOULD ALWAYS REMAIN THE SAME -- ITS IMAGE HAD TO BECOME IMPRINTED ON HUMANITY'S RACE MEMORY FOREVER.
"SO I DESTROYED THE PROGRAM THAT DISGUISED ITS SHAPE...
"IT WAS CALLED THE CHAMELEON CIRCUIT."
SO THAT BLUE BOX IS ALWAYS GOING TO BE OUT THERE, APPEARING WHEREVER THERE'S DANGER, WHENEVER THE HUMAN RACE NEEDS HELP?
I'M AFRAID YOU'RE STUCK WITH ME, MRS CHESTERTON...
TILL DEATH US DO PART.
THE END

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THIS ISSUE **EPISODE 730 - THE LAZARUS EXPERIMENT**

NOT WITH A BANG...

An unprincipled professor, the search for eternal youth and an angry mother. What could go wrong?

COMPILED BY **RICHARD ATKINSON** | ARTWORK BY **ADRIAN SALMON**

The Time Team are all dressed up. No, not for the launch of Professor Richard Lazarus' Sonic Microfield Manipulator – Chris has invited them for dinner. It's like a geeky version of dinner party TV show *Come Dine With Me*; a **DWM** *CDWM* if you will.

Before they can eat, however, there's this month's episode to watch. As it opens, Martha Jones comes back to Earth with a bump!

"Blimey," says Michael. "The Doctor's being a right git."

"Poor Martha," says Emma. "The look of betrayal as she steps out of the TARDIS into her own home."

"And she was so excited," says Chris. "The Doctor doesn't realise how cold he's being."

It seems his mind is made up. For him: all of time and space. For her: books, CDs, laundry...

"Nice cameo for Martha's pants," says Will.

Luckily, there's a distraction at this point as Martha's Mum phones to say her sister is on the telly. Switching on the evening news, they see the glamorous Tish Jones standing behind an elderly professor who is addressing a press conference. Squinting at the screen, the team identify him as writer, actor, comedian and incorrigible rascal Mark Gatiss, in 'old man' make-up. "Tonight," he says, "I will change what it means to be human!"

"Creepy!" squeaks Emma. "The Doctor can't leave Martha after that."

Things get creepier as the action moves to the professor's offices, where he's trying to make a move on Tish.

"Ew," says Michael, squirming. "Sleazy old Professor Lazarus. Great make-up though..."

Emma agrees: "He's got that 'dirty old man' look perfectly."

"Definitely old school," agrees Will. "His generation would have been all for a bit of casual sexual harassment in the workplace. Even so, I don't think Lazarus is going to be a good guy..."

Michael's attention is elsewhere. "MAVIS RILEY KLAXON!" he shrieks. "Oh – Thelma Barlow has come quite far from her *Corrie* days."

Will takes a closer look at the regal Lady Thaw. "Is that the actress Les Dennis used to do impressions of?"

Chris perks up: *"Well, I don't really know!"*

Lady Thaw seems quite fixated on an investor called Harold Saxon.

"Ooh," says Chris, "another mention! Isn't he something to do with the government?"

But there's no time to debate that now, as we move forward to the Big Event: the unveiling of the professor's research. Martha's got herself on the guest list, and the Doctor presumably blags his way in as usual.

Emma, who wasn't particularly struck with the Doctor's DJ in *Rise of the Cybermen* has had a bit of a change of heart: "Actually, I think black tie suits him."

Michael isn't as sure it's right for the Doctor. "Cheer up," says Will. "At least Martha's out of that red jacket!"

In an uncharacteristically awkward moment, the Doctor is lost for words when he's introduced to Martha's mum, Francine.

"Ooh, she's a bit ferocious," reckons Emma. "He ought to be careful there."

Surely, nobody could have predicted what Michael would say next: "I wonder how she'd get on with Jackie Tyler. I'm not so sure they would..."

Will is certainly amused by the series' latest domineering matriarch. "Love the Doctor accidentally digging deeper and deeper," he says, "while Martha's mum gets more and more suspicious..."

Before she has the chance to give the Doctor a piece of her mind, however, it's show time.

"I do like Gatiss' large performance," says Michael, as the mad scientist embarks on his theatrical introduction. "Here's a man who knows how to be a *Doctor Who* villain."

"Better than old Dalek Sec..." says Emma. "With his... face."

Lazarus disappears inside the booth of a futuristic-looking machine. Following a violent display of gyrating armatures and strobing lights, he staggers back out a new man.

"Woah," breathes Chris, as a young Mark Gatiss with a floppy blond fringe holds himself up in the doorway. "Mr Chinnery from *The League of Gentlemen*! It's a machine that turns people into residents of Royston Vasey!"

"Do you think there's a Tubbs or Edward setting?" asks Will.

"The Papa Lazarou Experiment!" says Emma happily.

Joking aside, Chris believes that Gatiss really sells this miraculous transformation. "He does a great job of reminding you that, beneath the younger surface, he's still a damaged, creepy old man with not entirely noble intentions."

"I really don't think there's anything remotely noble about him!" says Emma, who is also impressed by the performance. "Lazarus is so single-minded, he can't see the wider implications! Or worse – he can but doesn't care."

And it seems that the transmogrification has left him a little peckish...

"Mmmm," says Chris, "sinister snacking!"

Emma laughs. "The way he's scoffing those canapés is like me at posh events. I'm not one to turn down free food."

Will's stomach is rumbling. "I fancy some nibbles now..."

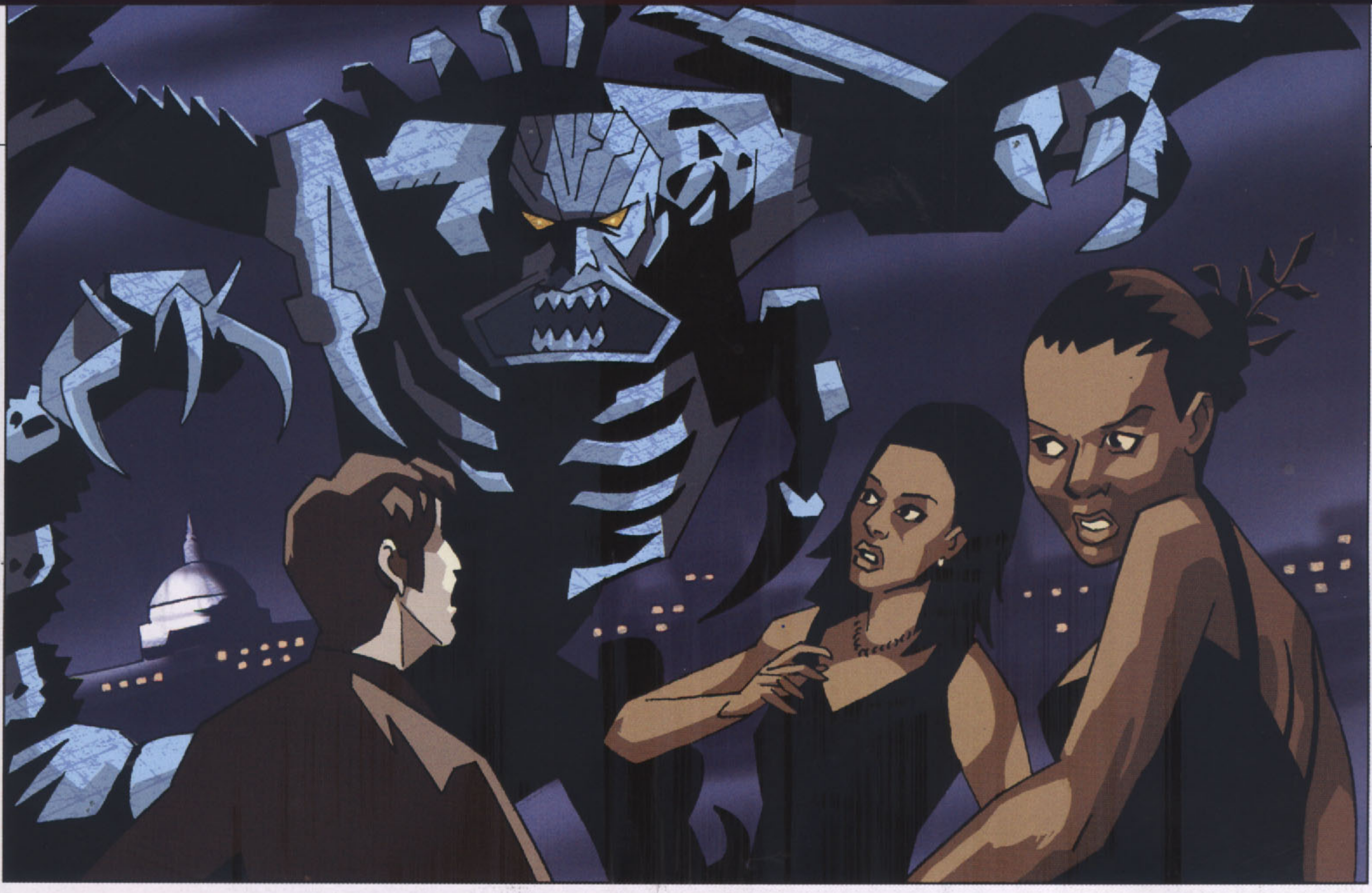
"It'll ruin your dinner," chides Emma. "Shouldn't you be checking on the food, Chris?"

LIKE THAT? WATCH THIS!

Check out another story inspired by nineteenth-century science-fiction...

MICHAEL SAYS: Professor Lazarus is just the latest in a long line of mad scientists met by the Doctor during his travels. One of the finest (and maddest) is Dr Mehendri Solon from the Fourth Doctor story *The Brain of Morbius*. A story that borrows from *Frankenstein* in the same way *The Lazarus Experiment* does with *Jekyll and Hyde*.

On this occasion, however, it's not the mad professor who has the key to eternal youth – but the spooky Sisterhood of Karn. Solon is too busy stitching together a new body for a brain he keeps in the basement. He's played with visible relish by actor Philip Madoc, and it's easy to imagine that Mark Gatiss might have had him in mind when playing Lazarus...



"Lazarus drank Lady Thaw dry! Which is good. She was a nasty, money-grabbing witch." - EMMA

He bolts off to the kitchen and returns shortly, dabbing his forehead with a tea towel.

Meanwhile, the Doctor has buttonholed Lazarus to tell him he's dabbling in forces he doesn't understand! The cocksure professor disagrees: it's a chance for the human race to evolve, to improve.

Emma's not convinced. "It'd mean the opposite of evolution. By sustaining the same life, nothing new would occur. Stagnation of human ingenuity would be inevitable."

Lazarus, however, is having none of it. He takes his leave, giving Martha a gallant kiss on the knuckles – conveniently leaving them a sample of his DNA which they go and analyse.

"Pah," snorts Michael. "How much DNA do you leave from a tiny kiss?"

Chris nods knowingly: "It was probably a *really* sloppy one."

"It fooled the bondage rhino's thingy..." says Emma. "You know – on the moon."

"Will," says Michael, "how are you on DNA science? Is this all a load of nonsense?"

"Well, you can rewrite DNA in small ways," says Will, tapping his chin thoughtfully. "It's how gene therapy works."

"At least they are trying to make it seem real," decides Michael.

Lazarus has retired upstairs to his office. Oblivious to the danger she's in, Lady 'Mavis' Thaw is toasting their success.

"Ew!" cries Will. "Old lady kiss!"

Lazarus is equally revolted. But that's not all that's wrong. As he stands back, he suffers a sharp spasm of pain.

"I like these hints of his transformation..." says Michael.

"My neck cracks like that," says Will. "I hope it's not because my DNA's been scrambled."

On this occasion, Lazarus' metamorphosis is implied rather than seen in full.

"He wasn't joking about being hungry," says Emma. "He drank Lady Thaw dry! Which is probably a good thing, seeing as she was a nasty, money-grabbing witch."

His hunger sated for the time being, Lazarus turns back into the bequiffed libertine, and once he's found himself a new suit he's back on the prowl.

"I imagine a spiky spine and a Hyde-like transformation can seriously ladder your tights," says Chris.

The professor hooks up with Tish and takes her up to the rooftop for a romantic chat.

Emma shudders. "I do hope she hasn't forgotten that until recently, he was a wrinkly old creep."

Oh come on, seriously, who could resist this smooth charmer?

"It's a contrast from the way he was with Lady Thaw," continues Emma. "Perhaps, given the chance, Lazarus could have changed, become more than he was without her bitter, avaricious influence?

"Don't you dare blame this all on Mavis!" says Michael crossly.

Lazarus has managed to smarm his way into Tish's affections with a bit of poetry...

"*Falls the Shadow*?" repeats Will. "That's a *New Adventures* novel."

"Not a good one, though," replies Michael.

"It's actually TS Eliot isn't it?" says Will. "*The Hollow Men*. The title of another *Doctor Who* book!"

It's at this point that the Doctor and Martha arrive on the roof – having cracked Lazarus' DNA and discovered Lady Thaw's desiccated corpse. Martha tries to draw her sister to safety. "He's a monster!" she says. "I know the age thing's a bit freaky," replies Tish, "but it works for Catherine Zeta-Jones." While they argue a terrible transformation takes place.

"Wow," Will marvels. "Die hideous creature! Die!"

Emma has reservations. "I can't decide if the inclusion of the human face is inspired, or a failure..."

"Did we *have* to see the full monster like that?" wonders Chris. "As great as the design is, I'm a bit miffed that we're seeing so much of it at once. Though seeing what it does to people keeps it creepy..."

The Doctor, Martha and Tish won't argue with that – and they dart for the stairwell. Disastrously, it appears security has installed a system that locks everyone in, in the event of a big monster attacking the building.

Pucker up, it's Lady Thaw!

As the reception disintegrates into chaos, Martha helps the guests escape while the Doctor lures the creature away.

"Peek-a-boo," says Lazarus, tracking the Doctor down the building's many corridors.

"Weirdest game of peek-a-boo I've ever seen," says Chris. "Young man one minute... then giant freaky scorpion thing!"

"Gatiss is doing a great *Doctor Who* scary monster voice," says Michael approvingly. "He knows his stuff."

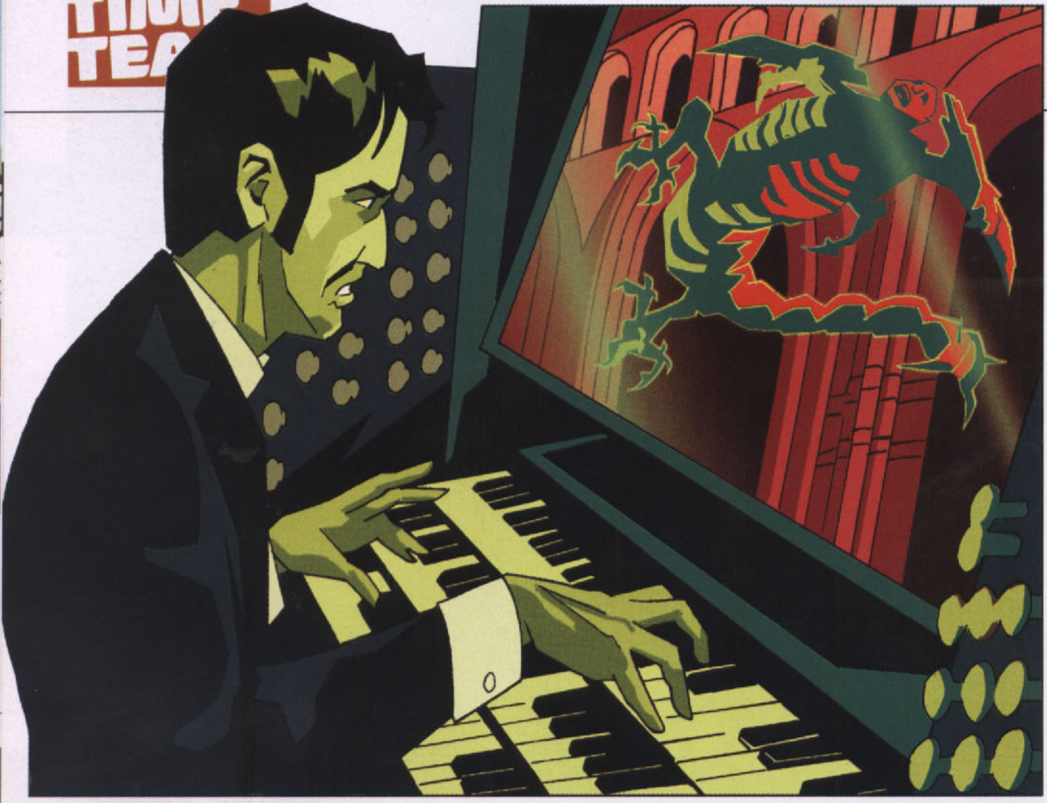
"And that camera spin tracking along the corridor with the Lazarus monster is rather cool," says Will.

Inciting a whole generation of children to blow up their chemistry lab, the Doctor turns on a load of gas taps and tries to catch Lazarus in the ensuing fireball.

"Explosion!" shouts Will, getting a little over-excited. "Jumping Doctor!"

Michael laughs. "Tennant's on really good form in this episode. He loves a bit of action."

Much to her mother's dismay, Martha is equally eager, and she heads back into the building to help the Doctor. Francine's worst suspicions are confirmed when a mysterious man sidles up for a discreet chat... ►



AND YOU SAID...

ELEANOR BAXTER, VIA EMAIL: Not only does *The Lazarus Experiment* give us David Tennant looking divine in his dinner jacket, it also offers us the handsome Mark Gatiss – naked! *Doctor Who* has never been sexier...

ALEX WILCOCK, VIA EMAIL: So what did the Whispering Man say to turn Francine even more against the Doctor? Perhaps it was the compelling, if misleading, "He killed your niece Adeola!"

PAUL CLARK, VIA EMAIL: Mark Gatiss gives a mesmerising performance as the rejuvenated Lazarus. He's the best 'human' villain in the series for years.

Mark Gatiss: mesmerising.

PETER FRANCIS, VIA EMAIL: We rarely see the Doctor's musical side, so it's wonderful to see him bashing out the notes on the organ like a real pro.

JOSHUA DRAKE, VIA EMAIL: This adventure continues the riffing on gothic horror that's a feature of this season – first a vampire, then witches, then animal/human hybrids and now metamorphosis. Wonderful!

ALICE MAY, VIA EMAIL: There's never been *anyone* who's had to work as hard as Martha to earn her status as the Doctor's companion. The poor girl deserves better!

In issue 462, The Time Team will be watching *42*, and then in issue 463 it's *Human Nature* and *The Family of Blood*. Email your comments to dwm@panini.co.uk or send them to the *Galaxy Forum* address on page 12.

"The Jekyll and Hyde situation means the Doctor can have a tête-à-tête before the climax." - WILL

"Unusual," says Emma. "Having someone warn her about the Doctor. Not even Jackie had that excuse. Bigger question – who is he?!"

Chris knows: "It's stage actor Bertie Carvel, better known as the original Miss Trunchbull in the *Matilda* musical! He's bloody brilliant!"

"Oh well," says Emma. "You can always trust a man from a musical."

"But what's he telling her?" asks Will. "That the Doctor's a thousand-year-old time traveller? That he hasn't paid his council tax? That he loved *Primeval*?

Perhaps we'll never know. It's unlikely that Francine would have been happy to find her daughter pressed up against the Doctor, hiding from Lazarus in the tight confines of the sonic manipulator. It's a bit of a squeeze.

"The Doctor pushed right up against Martha and then disappearing slowly downwards is just filthy," reckons Will.

He is of course just trying to get at the spaghetti-like jumble of wiring under their feet.

"It's a lot like the Generator in *The Leisure Hive*," says Michael. "I wonder if Sylvester McCoy will emerge, holding an infant Martha?"

It reminds Emma of something else entirely. "Jeff Goldblum, eat your heart out!"

It's less like *The Fly*, however, and more like *Superman II*. Instead of affecting the interior of the pod, the rays are reflected outwards.

"I love when Tennant rattles off the dialogue to cover up the gibberish he's speaking," says Michael.

"There's something very Tom Baker about it," agrees Emma. "They manage to turn it into a bit of an in-joke."

And another in-joke is on its way. "He's reversed the polarity!" they all cheer.

The naked professor, apparently dead, is scraped off the floor and taken off to a waiting ambulance. The Doctor and Martha go to join her family outside. But rather than congratulations, the Doctor gets a slap around the face for his troubles.

"Francine's a little worked up," considers Emma. "I'm not entirely sure that he deserved that."

"Ooh!" oohs Michael. "Maybe she *would* get on with Jackie after all..."

There's no time to smooth things over, however, as a loud crash suggests that Lazarus has risen from the dead. The Doctor rushes after him, followed by Martha and Tish. They end up at Southwark Cathedral – where the genuinely youthful Lazarus sheltered from the Blitz during World War Two.

"This is a brilliant location," says Michael. "It gives the episode a real sense of scale."

"After all of the crashing around, it's a lovely quiet scene between the Doctor and Man-Lazarus," says Will. "It's a great idea having a Jekyll and Hyde type situation so the Doctor can have a proper *tête-à-tête* before the climax."

"Yes," says Michael, "good to have a real chatty villain. There's a real 70s feel to this episode. Lazarus is even given a motivation for his villainy."

"I think the Doctor's going to lose in an argument about growing old with dignity," says Emma. "He can't really properly empathise, can he?"

Michael smiles. "I can't see him wanting to go when the time comes."

With Lazarus unwilling to be talked around, it's time for plan B. As he transforms once more, Martha and Tish lure him up to the bell tower.

The Doctor uses his sonic screwdriver to amplify the church organ into a weapon that will fatally destabilise the creature's fluctuating DNA.

"Turn it up to eleven!" cheers Will.

"Ha," grins Chris. "A *Spinal Tap* reference! Perhaps the Doctor should visit Stonehenge at some point..."

Lazarus falls to the cold stone floor, dead. For good this time. The Doctor, Tish and Martha breathe a sigh of relief.

And after all that, the Doctor decides that he does need a companion after all; he relents and takes Martha off with him to further adventures. As the TARDIS fades from her living room, Francine leaves another message on her answerphone. Apparently, she's been warned about the Doctor by none other than Harold Saxon – a figure who seemed to be orchestrating this adventure from behind the scenes.

"Harold Saxon?" says Will. "Very English."

"Yes!" agrees Emma. "What a phoney name!"

Michael halts any pre-emptive discussion on this malign individual, innocently pondering, "I wonder what he's got against the Doctor..."

"I like a bit of mystery," says Chris approvingly.

"It's a great idea using Martha's family," says Emma, "and making them uncertain about the Doctor. I love that Tish got a *'Who is he?'* in at the end there!"

"I really enjoyed this episode," decides Michael. "It moved along quickly with enough happening to keep me hooked. And we're getting hints of something bigger going on..."

"I thought it was fantastically varied," agrees Emma. "Really well structured."

"And bonus points to Mark Gatiss," say Chris. "He's written for *Doctor Who*, now he's starred in it too!"

"I loved the way he played Lazarus," says Emma. "He was a terrifying caricature, but so fragile with it."

Always keen on having the final word, Will holds up a sheet of paper on which he's scrawled a '7'. "I've prepared this to hold up in the cab back to the train station," he says, turning to Chris. "But I might have to knock off a few points for your cooking..." **DWM**

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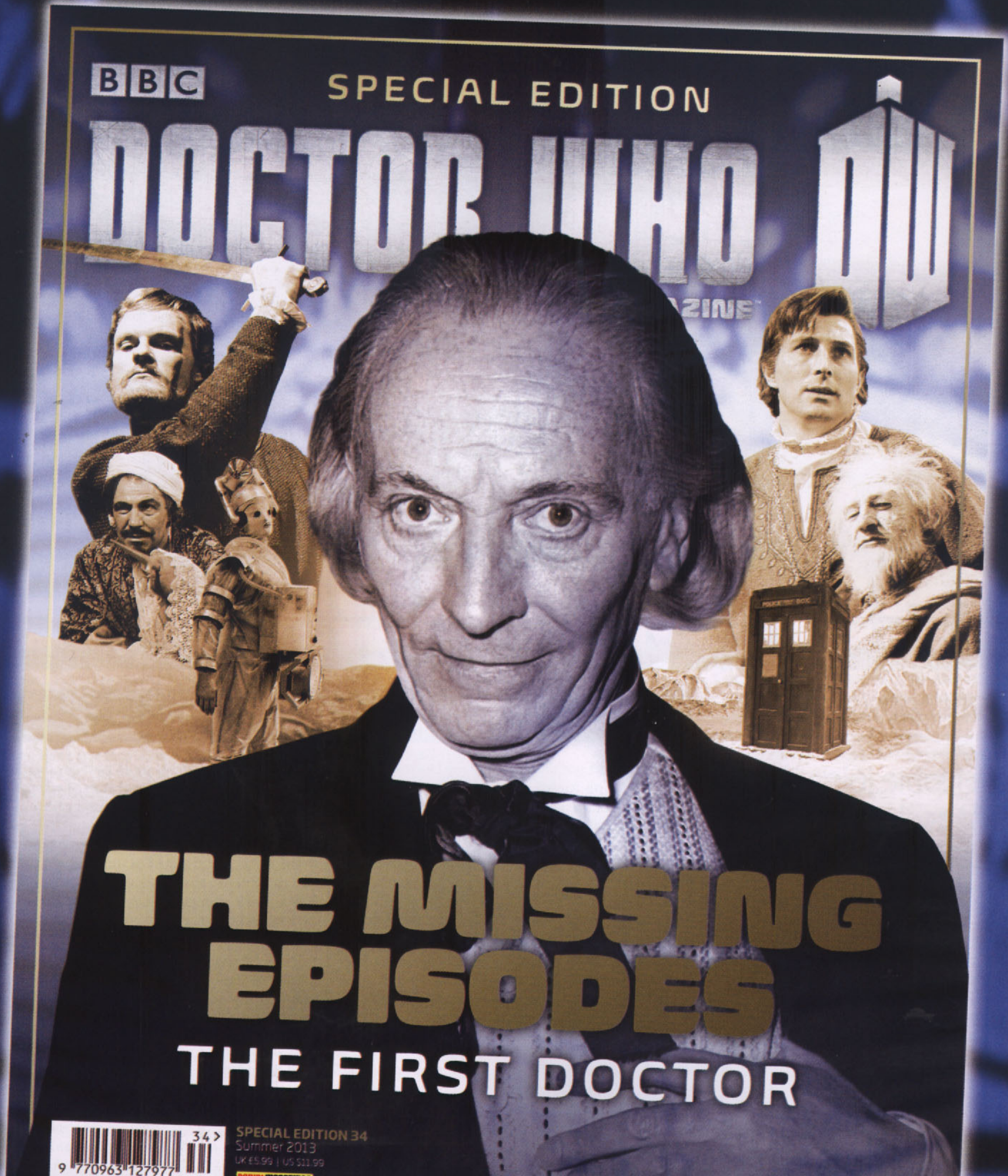

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REMEMBER ME

Martha's gone and so has Rose... or has she? Donna Noble joins the TARDIS and proves to be a companion like none before or since...

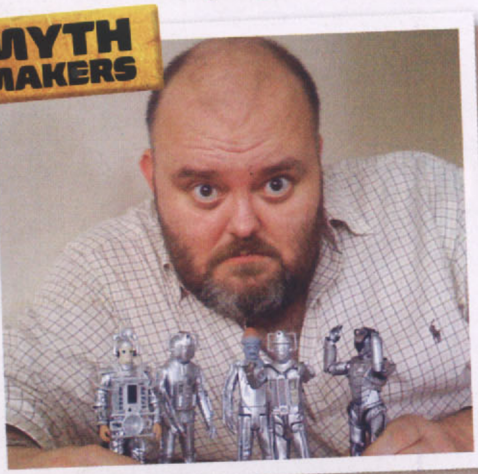
FEATURE BY **JACQUELINE RAYNER**

THIS ISSUE SERIES THIRTY (2008)

It's not unknown for the Doctor and his friends to find themselves in a situation where they have to tell robots from human beings. If you should ever find yourself with a similar dilemma, here's the perfect test. Sit the subject down with a box set of this season. Start at *The Unicorn and the Wasp*, leave it running, and if they want to switch off before the very last second of *Journey's End* then I'm afraid you have your answer. No human could possibly do that. This is one of the most exceptional runs of episodes in *Doctor Who*'s history. Every story is a gem.

The Doctor and Donna are an especially strong partnership. There's no confusion with romantic love - either reciprocated or unrequited. These are two people who are unquestionably good for each other. At the end of *The Runaway Bride*, Donna had understood that the Doctor needed a companion - "Because I think sometimes you need somebody to

MYTH MAKERS



GARETH ROBERTS

WRITER

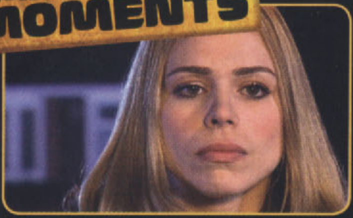
In the 1990s, Gareth Roberts gained a reputation for writing intelligent and witty books for Virgin Books' *New* and *Missing Adventures* ranges. His talent for finding the funny in *Doctor Who* has been shown in many media over the years, including Big Finish's audio stories (co-written with Clayton Hickman) and **DWM** comic strips.

Roberts worked on a number of television soap operas, including *Brookside*, *Emmerdale* and *Coronation Street* (where he named a knickers factory 'Underworld' after the 1978 Fourth Doctor story), as well as alongside Paul Cornell and Russell T Davies on the supernatural soap *Springhill*. He worked with Charlie Higson on the comedy series *Swiss Toni* and Higson's *Randall and Hopkirk (Deceased)* remake.

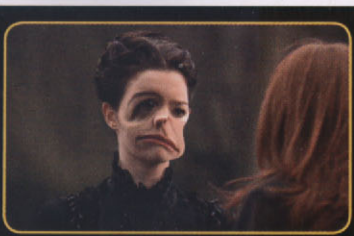
Roberts seemed a natural choice as a writer for *Doctor Who* when it returned in 2005. The first couple of years saw his interactive story *Attack of the Graske*, the introductory Tardisodes and the pilot episode of *The Sarah Jane Adventures* (co-written with Russell T Davies) before his first full episode, *The Shakespeare Code* was broadcast in 2007. He has since written four more *Doctor Who* scripts – *The Unicorn and the Wasp*, *Planet of the Dead* (with Russell T Davies), *The Lodger* and *Closing Time* – as well as being responsible for some of *SJA*'s most powerful and emotional episodes: *Whatever Happened to Sarah Jane?*, *The Temptation of Sarah Jane Smith* and *The Wedding of Sarah Jane Smith*.

In 2012 Gareth received plaudits for his novelisation of Douglas Adams' *Shada*. Recently he has been working on *Wizards vs Aliens* and a new adaptation of Enid Blyton's *Famous Five*.

MEMORABLE MOMENTS



"All right, it'll all make sense, that bin there." *Partners in Crime*
Donna entrusts a message to a woman in the crowd. At home, the audience gasps as one as the woman turns around to reveal her identity – it's Rose Tyler!



"Transcription errors. Destroyed my face, did wonders for my intellect." *Forest of the Dead*
Donna meets the 'poor copy' of the once-beautiful Miss Evangelista who exposes the truth about her new world.

"She's taken her voice." *Midnight*
The voyage to the sapphire waterfall doesn't go as planned. The hostess sacrifices herself to save the lives of everyone on board the shuttle – and they realise afterwards that they never even knew her name.

"Donna, you can't even change a plug!" *Journey's End*
The two-way biological metacrisis creates something the likes of which the universe has never known – the DoctorDonna. But this human/Time Lord can't last long...

The Doctor is forced to rob Donna of her memories.

stop you." She is strong enough, and compassionate enough, to challenge him at the right times and in the right ways - not just to stop him, as she'd initially said, but to enable him too, such as with the rescue of Caecilius' family at the end of *The Fires of Pompeii*. We saw, in *Turn Left*, the horror of what would have happened if the Doctor and Donna had never met, but there would have been so many tiny, subtle changes for the worse alongside those huge, terrible, world-changing events.

Donna is, frankly, wonderful. She wasn't universally loved after her appearance in *The Runaway Bride* (I was, in the privacy of my own home, one of her doubters; by the second half of this season only Sarah Jane could rival her in my affections), but maybe that's the point.

"But she was *better* with you!" Wilf tells the Doctor in *Journey's End*, and we know he's right, because we've seen her journey. With the Doctor, Donna's compassion and bravery were allowed to take centre stage and she was, unquestionably, made a better person by her experiences.

Back in 1963, the character of Susan was created to be an identification figure for the children watching. Now, for pretty much the first time, the middle-aged and ordinary had an identification figure of their very own. Donna was *real*. When she learns her *Forest of the Dead* existence is illusionary she exclaims, "But I've been *dieting!*" Such a human reaction. Donna was funny and caring, but you could hardly call her superwoman. Rose and Martha always seemed to know the right thing to do. Look at the end of the last season - Martha worked out how to save the entire world, and went ahead and did it, all by herself. Compare that with *The Poison Sky*, where Donna, stuck on the TARDIS, realises that the Doctor wants her to use Martha's mobile - but hasn't a clue what to do with it. "But what do I *do*?!" she cries. Rose would have known what to do. Martha would have known what to do. But even though Donna *doesn't* know - even though the adventuring business may be a lot more difficult for her than for her predecessors - she doesn't give up and still saves the day.

Donna's scenes are often played for comedy - why not, when you've got a comedian of the calibre of Catherine Tate on board? She takes her first steps onto an alien world, and is more concerned with the temperature than the wonder of the situation. Whereas Rose would have understood the Doctor's charades instantly in *The Unicorn and the Wasp*, Donna gets flustered and her guesses are hilariously wide of the mark. It's very funny stuff - and oh, how I feel for her. Put most of us in that situation and we'd be floundering around too.

There's so much comedy surrounding Donna that it makes it even more poignant that her story is ultimately a tragedy. The Donna of *Turn Left* is astonishing - and remember, this is a Donna who hasn't met the Doctor, this is the potential that's always been there, that he enabled to come to the surface. Because here she sacrifices her life in the hope it will save the world. She's an ordinary person doing something utterly, *utterly* extraordinary; this story, with its Nazi parallels, shows how low humans can stoop, yet Donna shows there's hope for humanity after all.

If that wasn't enough, our own Donna soon becomes something extraordinary too - the DoctorDonna. She's magnificent. And it kills her. Donna's end was more tragic than death. Not just because she would never remember all the amazing things that happened, would never know that she saved not just the world but the universe, but because all that potential was shut away again. "She was better with you." And, Donna? The Doctor - and *Doctor Who* - were better with *you*. **DWM**

> **'The Doctor and Donna are an especially strong partnership. There's no confusion with romantic love – either reciprocated or unrequited.'**

STAR PERFORMANCE

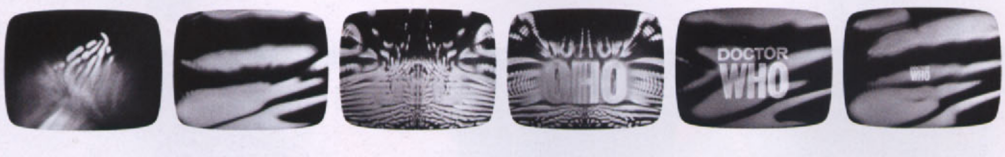
CATHERINE TATE
DONNA NOBLE

Catherine Tate (her stage name; her birth name was Catherine Ford) was born in 1968, making her the first *Doctor Who* companion to be older than their Doctor (David Tennant was born in 1971). She studied acting at the Central School of Speech and Drama and spent the first half of the 1990s as a jobbing actor in theatre and television, but then moved on to stand-up comedy and writing her own material. Success at the Edinburgh Fringe Festival led to her being offered her own sketch show, but she decided to tour with the Royal Shakespeare Company instead. *The Catherine Tate Show* eventually appeared in 2004, however, and went on to win many awards and spawn a large number of catchphrases such as 'Am I bovvered?' and 'How very dare you?'

Her role as Donna Noble in *Doctor Who*'s 2006 Christmas Special *The Runaway Bride* was considered a casting coup – tight security around the recording meant that the surprise appearance of a household name as 'The Bride' in the TARDIS at the end of *Doomsday* caused dropped jaws nationwide.

For *Doctor Who*'s 2008 season, a new 'Donna-esque' companion, 'Penny Carter', was created, but abandoned when Tate expressed an interest in returning to the show on a full time basis. Donna was written out after a highly successful season, but was revisited in the Tenth Doctor's swansong, *The End of Time*.

In 2011 Tate and Tennant were reunited on stage as Beatrice and Benedick in *Much Ado About Nothing*, a production which smashed the theatre's record for weekly ticket sales. Also in 2002, Tate made a guest appearance in the highly successful US sitcom *The Office* as Nellie Bertram (middle name: Donna). It was widely reported that *The Office* had wanted Tate to become the show's new lead actor; due to her commitments to *Much Ado About Nothing* this was not possible, but she did return in the next season as a regular character and stayed until the series' end in 2013.



THE FACT OF FICTION

GALAXY 4

DWM examines the truth that lurks beneath the beehives of the beauteous Drahvins, and the thick hide of the hideous Rills...

FEATURE BY **ALAN BARNES**

Even in 1965, *Galaxy 4* was a disappointment. 'I caught up with BBC-1's new series of *Dr. Who* last Saturday,' remarked *Stage and Television Today* reviewer Bill Edmund on 23 September, 'and found him and his companions a little sluggish after their holiday... so far this story by William Emms seems rather slow.' The passing of time, then, is no excuse; *Galaxy 4* remains as unsophisticated as it ever was, a Sunday School sermon on the theme that 'appearances can be deceptive' in which the reveal that the lovely Drahvins are actually rotten is overheard – *overheard!* – while one of our heroes plays doggo.

Still: when its long-lost third instalment was discovered in 2011, the big surprise was the flashback sequence in which Drahvin leaderene Maaga – played with intelligence by the rather brilliant Stephanie Bidmead – executes her own wounded soldier. Ah, but how much more dramatic if the Doctor and/or his companions could have witnessed such a deed at first hand, rather than taking the ugly Rills' word for it? Or at the very least, if the other Drahvins could have learned the truth of it, too, and turned on their cruel commander – an eventuality that's hinted at in the first episode, but seemingly forgotten.

***Galaxy 4* is dogged by a desperate lack of complication right through to its final moments. Nothing is done, dramatically, with the much-discussed possibility that the TARDIS might not have finished jump-starting the Rills' engines before the planet they're stuck on explodes; or, indeed, with testing out the Rills' easy claim that in that case, they really *would* just let the Doctor go. And also: shouldn't our hero Doctor be prepared to drain *all* of his Ship's power to charge the Rills' motors, at the risk of stranding himself? Should he *really* be content to simply let the Drahvins die? (Maaga's not worth saving, but her gulled troopers might be...)**

The moral of the story is: morality tales belong in the pulpit, not in *Doctor Who*.

FOUR HUNDRED DAWNS

FIRST BROADCAST: 11 SEPTEMBER 1965

The TARDIS materialises amid an alien landscape...

■ *Galaxy 4*'s inverted-commas 'music' was sourced from three library LPs devoted to the avant-garde works of Les Structures Sonores – brothers Bernard and François Baschet in association with (among others) pianist Pierre Lasry, who used specially constructed 'sound fountains' and 'windmills' to make otherworldly sounds. Five of the nine tracks featured had previously been heard in *The Web Planet* (1965). Official site: *francois.baschet.free.fr*

Inside, Dr Who (William Hartnell) surveys the scene on the scanner while companion Vicki (Maureen O'Brien) gives Steven (Peter Purves) a haircut.

■ Some ten seconds' worth of fan-recorded 8mm home movie footage, showing the Doctor manipulating the TARDIS controls while Vicki goes about clipping Steven in the background (a bit of business developed only between the rehearsal and camera scripts), survives.

The Doctor wonders why a planet "so obviously conducive to life" should seem deserted.

■ William Hartnell makes the first of many unintentional dialogue fumbles when his Doctor claims: "As a matter of fact, I think we shall get some long-deserved, undeserved peace for once..."

A strange machine trundles across the planet surface, and feels its way around the Ship. "It's got a sort of 'chumbley' movement," notes Vicki, christening the retreating machine accordingly...

■ The four fibreglass Chumbley casings constructed by Uxbridge-based prop makers Shawcraft were designed to be operated by persons of restricted height – some or all of whom were signed up with the Coventry-based agency 'Lester's Midgets', which listed the 'New Dr. WHO series' among their hirings for 1965-66 in theatrical newspaper *The Stage*. The three pre-filmed Chumbleys were manned by Jimmy Kaye, Willie Shearer and Angelo Muscat (1930–77) – the latter the only one of the three required for the TV Centre recording of *Four Hundred Dawns*. Shortly thereafter, the 4' 3" Maltese-born Muscat would find fame playing the non-speaking Butler to various of the Number Twos in most episodes of ATV's pop thriller series *The Prisoner* (1967-68), but would also be familiar from his appearances in both the Beatles' notoriously improvised *Magical Mystery Tour* TV film (1967) and as an Oompa Loompa in the original *Willy Wonka & the Chocolate Factory* (1971).

The TARDIS arrives in Galaxy 4...

■ A shot of the Chumbley departing was filmed, but not used – apparently.

The travellers step out onto the surface, which is lit by three suns.

■ In his later Target Books novelisation, *Doctor Who: Galaxy Four* (1985), William Emms describes how two of the planet's three suns are in fact 'rogue suns, their orbits erratic'.

■ Mentions of "the planet Xeros" and the travellers having possibly "jumped a time track again" refer back to *The Space Museum* (1965).

Another Chumbley appears, pointing a speaker-like device in their direction – but when Steven makes to attack it with a rock, it demonstrates its ability to set light to nearby vegetation with "some kind of light ray".

The machine ushers them across the surface...

■ The camera script had the Chumbley herding the travellers first from behind, 'then scooting up to the front, then dropping to the side, for all the world like a destroyer herding a convoy into harbor [sic].'

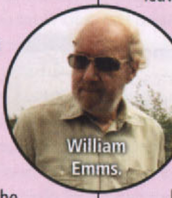
A little way along, two uniformed women, lying in ambush on top of a rocky spur, throw a metal mesh over the Chumbley, causing it to shut down. "We are the Drahvin," declares Drahvin One (Marina Martin) – from the planet Drahva, in Galaxy 4, she continues.

■ Emms' stage directions described the Drahvins as being in possession of 'all the assets of feminity [sic] except that none of them are used...' Originally, Emms had intended the 'Dravians' [sic] to be a bunch of handsome men – but producer Verity Lambert suggested making his ugly-on-the-inside antagonists an all-female race instead. ►

"We have a small number of men. As many as we need. The rest we kill – they consume valuable food and fulfil no particular function."

ESSENTIAL INFO

- In 1963, former schoolteacher [John] William Emms embarked on a new career as a television scriptwriter. Circa November 1964, with episodes of BBC police plodder *Z Cars* and ABC's *Public Eye* in the pipeline, he was scheduled to meet with *Doctor Who* producer Verity Lambert, to discuss his ideas...



William Emms.

- A storyline featuring the then-current companion characters Ian, Barbara and Vicki found favour – and on 1 March 1965, story editor Dennis Spooner commissioned four scripts under the title *Doctor Who and the Chumblies*, after the not-un-Dalek-like robot servitors of Emms' ugly not-monsters the Rills. By this time, however, Ian actor William Russell had decided to leave *Doctor Who*, his place to be taken by an astronaut initially known as 'Bruck' – but Barbara actress Jacqueline Hill was still in 'negotiations' to continue with the series while Emms worked on his first draft scripts, due to be delivered by 15 April.

- *Doctor Who*'s former associate producer Mervyn Pinfield, who had directed *The Space Museum* and episodes of *The Sensorites* and *Planet of Giants*, was assigned to direct Serial T, which comprised both Emms' four-parter and *Mission to the Unknown*, a single-episode prologue to a coming 12-part epic, *The Daleks' Master Plan* (1965-66). Having seen Emms' adventure, now known as *Galaxy 4*, through pre-production, Pinfield embarked upon five days' 35mm pre-filming of panoramic alien planet exteriors and Chumbley effects at the BBC's Ealing studio from Monday 21 June – but it soon became apparent that Pinfield was too ill to work, and recently qualified director Derek Martinus was invited to take over during the course of the week. Pinfield received no credit for his work on *Galaxy 4*. He died within a year of the story's transmission.

- Martinus, then, oversaw *Galaxy 4*'s Television Centre recordings on four subsequent Fridays – the first on 9 July, the last on 30 July. *Doctor Who*'s six-week summer break in transmission began the very next day, with the broadcast of the final episode of *The Time Meddler*; and so, on Saturday 11 September, *Galaxy 4*'s first instalment, *Four Hundred Dawns*, marked the beginning of the series' third season. Its opening audience of 9.0 million rose to a high of 11.3 million for its third episode, *Air Lock*.

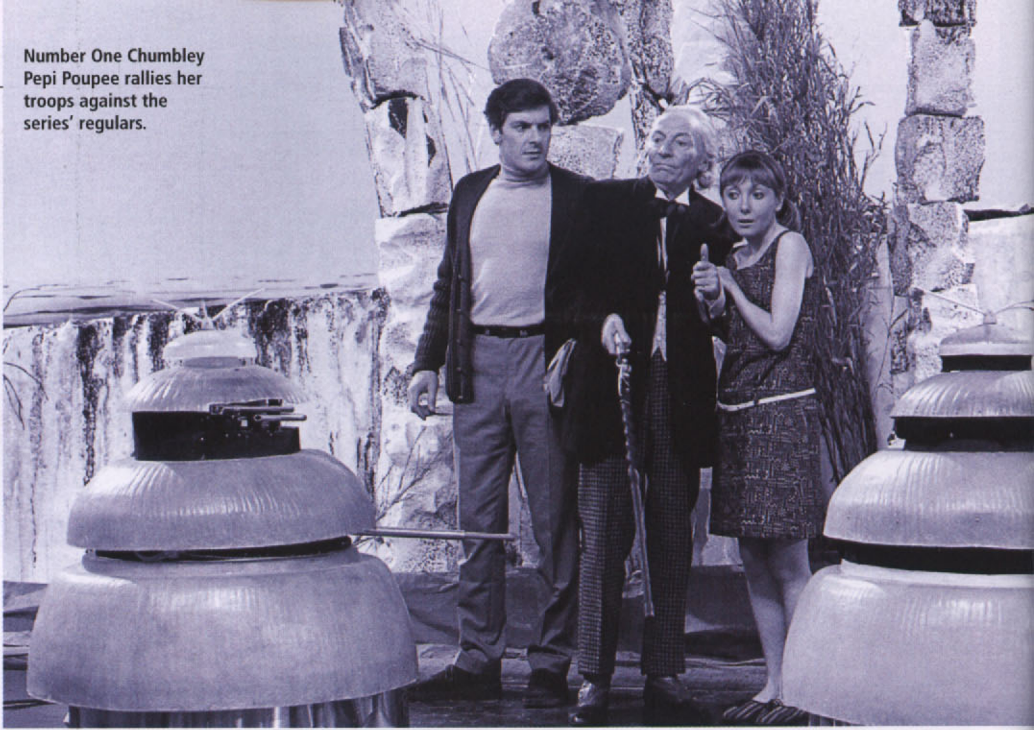
- The original two-inch videotapes for all four episodes were wiped by the BBC Engineering Department between 1967-69. 16mm off-screen film recordings made by BBC Enterprises for overseas sale aired in Australia (from October 1966), Barbados (in 1967), Zambia and New Zealand (in 1968) Sierra Leone (in 1970) and Singapore (in 1972). Enterprises' last surviving prints were presumed to have been junked between November 1976 and March 1978 – but in the summer of 2011, a 16mm film print of *Air Lock* was found in the collection of Terry Burnett, its rediscovery being announced at the British Film Institute's 'Missing Believed Wiped' event on Sunday 11 December.

Derek Martinus.

- A five-minute clip from *Four Hundred Dawns*, dubbed for use in the 1977 *Lively Arts* documentary *Whose Doctor Who*, also survives; but the bulk of that episode, plus *Trap of Steel* and *The Exploding Planet*, endure only as off-air soundtrack recordings, made by fans at the time of transmission.

- *Galaxy 4* ranked a lowly 172nd in **DWM**'s *Mighty 200* poll of 2009.

"That's all very well, Maaga. But what do you do when you want to get the lid off a jar?"



Number One Chumbley Pepi Poupee rallies her troops against the series' regulars.

◄ ■ Although the camera script explicitly named the setting as 'a planet in Galaxy Four' – and the later Target Books adaptation underlines that this was indeed the author's intention – surely Drahvin One would only claim that she hails from Galaxy 4 if the planet they're standing on *isn't* in Galaxy 4? Otherwise, it's rather like a Martian landing on Earth and announcing, 'I come from Mars, in the Milky Way...'

■ One's use of 'Drahvin' as the species' collective noun isn't applied consistently; later, they more often than not refer to themselves as 'Drahvins'.

The metal mesh prevents 'control waves' from reaching the Chumbley. Drahvins One and Two (Susanna Carroll) have been sent to take the travellers to their Leader; if the travellers stay here, they warn, more machines will capture them and take them to their murderous masters, the Rills. Two more Chumblies approach, and all rush off; freeing their immobilised fellow, the Chumblies pursue them.

The Drahvins guide the travellers through an Air-lock and into the Living Space of what the Doctor identifies as a "pretty backward" spaceship... there to speak with their Leader, Maaga (Stephanie Bidmead).

■ Until shortly before Ealing filming, Maaga was known as 'Gar'.

■ A lengthy clip from this sequence, beginning with the travellers arriving outside the Drahvin ship and ending after the Doctor's line about how the Rills' story "might have been a pack of lies," survives – having originally been extracted for use in the documentary *Whose Doctor Who* (1977).

The Drahvins are "at war" with the Rills and their machines, insists Maaga... who tells them that this entire planet is due to explode in fourteen dawns' time. She elaborates: some four hundred dawns ago, Maaga and her soldiers were seeking suitable worlds to colonise...

■ In Emms' novelisation, Maaga's mission is rather more urgent. On Drahva, she explains, the vegetation is dying: "Our planet is cooling, so we have to find another which is habitable. There is not a lot of time left." We learn more of Maaga's methods later on, when she contemplates returning 'into the freedom of outer space, there to resume the search for a place suitable for colonisation. It could be inhabited or not. The matter was unimportant...' A resident population could prove convenient, however: 'After the necessary culling they could be put to any purpose the élite chose, whether they resisted or not. Resistance, too, could be a good thing. It speeded the cull.'

'The Doctor tells Maaga "You're as bad that fellow Plato I once ran in to... how do you explain to a fool that he's a fool?"'

... when, unprovoked, a Rill ship shot at them; the Drahvins returned fire. Both ships crashed on the planet surface, where the "disgusting" Rills killed a Drahvin soldier – who, unlike their Leader, are cultivated in test tubes, hence their predominantly female civilisation.

■ If, as Maaga claims, "There are too many of us on Drahva" – despite their culling surplus males – why grow soldiers in test tubes? Surely they're just creating extra mouths to feed, albeit (as we'll see in the second episode) with pills, not leaves?

■ Maaga tells the travellers that One and Two "are not what you would call human." But the Doctor and friends have told the Drahvins nothing regarding their own origins – so why use the word 'human' (or later describe the travellers as 'Earth creatures', for that matter)? It would seem, therefore, that the Drahvins have encountered Earth natives before...

The Rills have managed to repair their ship, but the Drahvin vessel can no longer fly; Maaga, therefore, seeks to capture the Rill ship.

A Chumbley approaches; hurriedly, Maaga orders the "outside radio," so her soldiers cannot hear the 'lies' she claims the machine has come to tell.

■ Later developments would seem to suggest that here, Maaga is preventing her soldiers from hearing the truth about the death of their comrade – and, for that matter, also to stop the Doctor's party from finding out what really happened.

She gives the order to fire on the Chumbley... which collapses its sections into itself for protection, before retreating.

The Doctor volunteers to return to his TARDIS to determine the truth behind the Rills' claim that the planet's destruction is imminent, but Maaga persuades him and Steven to leave Vicki behind.

■ In the Target telling, Maaga's insistence that her calculations regarding the planet's remaining lifespan cannot have been mistaken prompts the Doctor to... well, go off on one: "Even *I* have been known to make the odd mistake. And, if I might say so, you don't look like any particular sort of genius to me..." He continues: "You're as bad as that fellow Plato I once ran into. I never did manage to get it across to him that you cannot build a lasting civilisation on slavery, no matter how benign the masters. The old question rears its ugly head: how do you explain to a fool that he's a fool?"

'Hair by Vicki': The TARDIS salon is open for business!

Tin machine! The Drahvin's grounded ship.

Meeting Maaga...

"Very interesting": the Doctor knows how to compliment a lady.

Outside the TARDIS, the Doctor and Steven observe two Chumblies trying to drill their way inside the TARDIS. Meanwhile, Maaga bawls out her soldiers for losing the mesh: "You want to be captured by those creeping, revolting, green monsters...?"

■ Here, the camera scripts had Vicki listening in from inside the Air-lock, but it's unclear whether or not this suggested staging was adhered to on screen – where the Air-lock and Living Space sets were directly connected, not separate as stage directions demanded. (But if Vicki's not listening in: where is she?)

Defeated by the TARDIS' 'force barrier', the Chumblies retire.

■ "I certainly excelled myself with that force barrier," claims the Doctor. In fact, the TARDIS' defence mechanism – which had apparently repelled an intruding Zarbi in *The Web Planet*, and perhaps led the Daleks to (incorrectly) surmise that the Ship "must be constructed of a material that can resist our neutralisers" in *The Chase* (both 1965) – had not been named as such before; a 'force barrier' was previously used to describe the means by which Arbitan prevented the Doctor from accessing his TARDIS in *The Keys of Marinus* (1964).

Inside the Ship, the Doctor consults the Astral Map, and ascertains that the planet is indeed due to explode – but in two dawns' time, not 14: "Tomorrow is the last day this planet will ever see!"

■ The Astral Map was first seen in *The Web Planet: Escape to Danger*.

■ In the camera script, after the Doctor asked Steven why he thought the Drahvins held Vicki back, he added, sarcastically: "Do you think they were worried about her health?"

■ Quite why the planet is about to explode goes frustratingly unexplained. Emms' novelisation describes the planet expanding outward, taking its three suns with it – whereas usually, it's the other way around.

TRAP OF STEEL
FIRST BROADCAST: 25 SEPTEMBER 1965

Vicki is still a captive of the Drahvins...

■ The title caption ran over a silent shot of Vicki looking out of the Drahvin ship – implying that the Drahvin ship is the steel trap that the title refers to.

Steven wants to rescue Vicki – but a Chumbley brings a black, phial-shaped object to the TARDIS doors...

■ ... about 17 inches tall by 8 inches wide, according to the stage directions.

It retreats, and touches two wires together... causing two explosions, which knock the Ship's occupants off their feet.

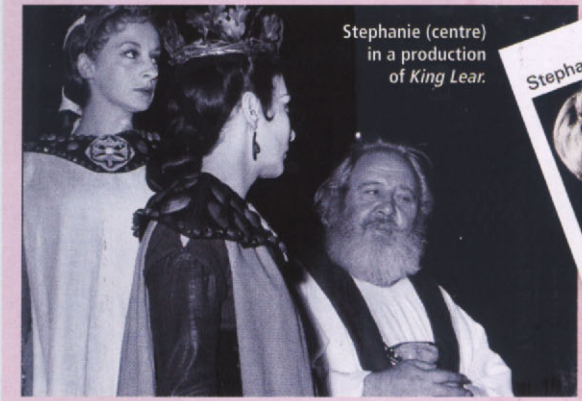
■ The Doctor's (rather feeble) line about how he'd thought "Guy Fawkes must have been resurrected" didn't feature in the camera script, where he wondered simply: "Goodness me, whatever will they try next?"

The TARDIS remains secure, however, and the Chumbley retires.

In the Drahvin spaceship, some two hours have passed, but Maaga won't let Vicki go – "because you might all escape in your spaceship."

The Doctor and Steven, however, have arrived back outside the vessel – which is made of ►

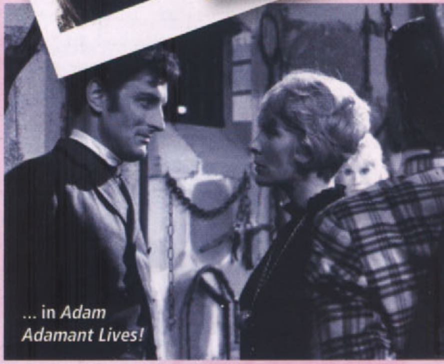
STEPHANIE BIDMEAD



Stephanie (centre) in a production of *King Lear*.

© REX

Stephanie Bidmead
Susan Jameson
Vivat! Vivat Regina



... in *Adam Adamant Lives!*

With her non-naturalistic monologue to camera, the startlingly brutal scene in which she executes one of her own clone troopers and her sadistic smirking at the suffocating Steven, Stephanie Bidmead's villainous Maaga entirely dominates *Galaxy 4*'s third instalment, recently released on DVD. But who was the woman who brought Maaga to life...?

Given the unforced intensity of that aforementioned monologue, it comes as no surprise to learn that Kidderminster-born Stephanie's first love was the stage. She cemented her reputation at the Royal Shakespeare Company in the late 1950s, for whom her credits included: Peter Brook's 1957 production of *The Tempest*, both in Stratford and in London, alongside John Gielgud and Patrick Wymark (soon to become a "great friend"); in 1959, Goneril to Charles Laughton's King Lear and Hippolyta in *A Midsummer Night's Dream*, the latter alongside not only Laughton but also Albert Finney, Julian Glover, Robert Hardy, Ian Holm, Cyril Luckham and Vanessa Redgrave; and Cariola in *The Duchess of Malfi* in 1960-61, both at Stratford and transferred to London, alongside (variously) Max Adrian, Peggy Ashcroft, Sian Phillips, Eric Porter, Ian Richardson, Diana Rigg, Clive Swift and Wymark again.

Stephanie soon branched out into TV and film work. Sebastian Bardon, the youngest of Stephanie's two sons with the Moravian-born theatre designer Henry Bardon (1921-91), whom she'd met in rep at Perth, told **DWM**: "I think she took a stage acting approach to TV, especially in the early days, but she became more comfortable with the subtle nuance of TV acting in later years. But I think her heart was always on the stage..."

Making *Galaxy 4*, recalls then-companion Peter Purves: "I was a little in awe of her – it was only my third serial on the show, and she was a well-established actress. However, the cast was such a lot of fun, and we all got on pretty well. The studio days were a bit of a nightmare as the director, a then very inexperienced Derek Martinus, kept on getting his cameras in the wrong places. But I remember that Bill [Hartnell] got on well with her. I must confess to spending more of my time with the lovely Susanna Carroll, who together with Lyn Ashley and Marina Martin were the younger Drahvins. Certainly I have no negative memories of Stephanie, and she was quite a chilling opponent – particularly when she tries to kill me in an airlock!"

Sebastian, on the other hand, has no personal remembrance of his mother's time as Maaga, for the simple reason that: "She was pregnant with me when she shot the *Doctor Who* series, and the family joked that it was my first starring role on TV. And that I was an alien." Stephanie did, however, take away a particular souvenir from the set: "The ray gun! Ben, her older son, often played with it as a small child... until he broke it on the sidewalk playing war with his friends. Typical BBC prop!"

Stephanie appeared in other cult films and TV shows, too: as the girlfriend of a drunk driver in *Invasion* (1965), based on a story by Robert Holmes; as Blackpool wax museum owner Madame Delvario in *Death Has a Thousand Faces* (1966), an episode of the Verity Lambert-produced *Adam Adamant Lives!*; and as virologist's wife Janine Griffiths in a *Doomwatch* instalment, *The Web of Fear* (1971). Her subsequent theatrical career included a lead role as Elizabeth I in the Birmingham Rep production of Robert Bolt's *Vivat! Vivat Regina!* (1972), opposite Susan Jameson's Mary, Queen of Scots.

Not long after, Stephanie was diagnosed with anterior horn cell demyelitis, a degenerative spinal condition. Eventually, she required full-time nursing; and on 1 September 1974, at the Duke of York's Theatre, friends in the acting profession mounted a benefit performance of *The Grand Tour*, an eighteenth-century entertainment directed by Tony Robertson and Timothy West, with appearances by Julian Glover, Derek Jacobi, Dorothy Tutin and West himself. But there was no cure for Stephanie's illness; she died three weeks later, on 22 September, aged just 45. "Very hard on her husband, and us kids," says Sebastian.

Stephanie's family was unaware that an episode of *Galaxy 4* had been rediscovered until **DWM** got in touch: "It's lovely to see her acting after all these years." But what does Sebastian think Stephanie would have made of fans' ongoing fascination with the evil Maaga? "She would be amazed at the longevity of interest... and want to know where the royalty cheques are!"

◄ "very common metal" determines the Doctor, by scratching its hull with a screwdriver.

■ "My ship's not made of tin, like this old trash," the Doctor is about to tell Maaga. Pure hyperbole on his part, surely? – for a spaceship made of tin, with its relatively low melting point of just 231.93°C, couldn't possibly have survived the heat of re-entry into an Earth-like atmosphere! (Of course, the episode title has told us otherwise, anyhow...)

Brought through the Air-lock, the Doctor tells Maaga that the planet will explode exactly when the Rills said it would, in 14 dawns' time.

■ "But you were away so long," Vicki complains to the Doctor and Steven. According to Emms' novelisation, they've been delayed by rather more than just a Chumbley bomber! As they headed back to the Drahvin ship, the ground beneath their feet gave way – and they fell into a Chumbley-cut pit trap 'some four metres square and a little short of four metres high'. In an effort to get out of the hole, the Doctor climbed up onto Steven's shoulders – but, losing his balance, grabbed hold of the base of the Chumbley stationed at the lip of the pit. With the Doctor now 'hanging rigid with fear from the skirt of his metal enemy', Steven yanked at the Doctor's ankles, causing both Doctor and Chumbley to fall back into the pit – the latter ending up unable to right itself, 'as much of a threat now as a tortoise flipped onto its back'. The Doctor used his screwdriver to dismantle and deactivate the Chumbley, which they then stood on in order to finally escape the trap. So when Steven tells Vicki, "We got held up by a Chumbley" – chances are that's not the half of it!

Maaga asks the Doctor to help them capture the Rill ship – but she intends to leave the Rills behind, because they're evil.

■ Here, Steven counters Maaga's dismissal of his suggestion that maybe the Rills killed one of the Drahvins "by mistake", saying: "Well, you seem pretty sure for someone who was half unconscious after the crash..." But Maaga has never told any of the travellers she was 'half unconscious' at the time – so either this is wild supposition on Steven's part, or an indication that an important bit of exposition has gone AWOL in the writing...!

When the Doctor refuses – "none of you have tried to help yourselves" – Maaga pulls out a gun. Steven tries to disarm her, but withdraws when the three Drahvin soldiers enter.

■ "You'll help us now?" Maaga asks the Doctor; to which he replies, "Yes, I don't seem to have much chance..." 'Chance'? Of course, the Doctor was *supposed* to say he's 'little choice' – as the script required!

An affable Rill. Probably on his way to do a bit of drilling.

Threatening Vicki, Maaga succeeds in drawing the truth out of the Doctor – that the planet will explode in two dawns' time, not 14. She sends the Doctor and Vicki off to capture the Rill ship, with Steven volunteering to remain as the Drahvins' hostage.

■ In dialogue lost from the camera script, the Doctor asked, not unreasonably, how he and Vicki were supposed to capture the Rill ship. "That is your problem," replied Maaga. "But you have one advantage. The Rills still think they have fourteen dawns. We know otherwise don't we?"

Outside, the Doctor points out that since the planet has three suns, it might have only a two-hour night – and wonders why the Rills haven't attacked the Drahvin ship, since their weapons could cut through it "like a piece of paper."

Back inside, Steven nearly succeeds in persuading One to fetch him Maaga's gun, so they can fight the machines together – but Maaga enters, and remonstrates with One for allowing herself to be tricked. Maaga tries to persuade Steven to take them off-planet in the TARDIS – but only the Doctor can operate it, he insists. Aside, Maaga promises Drahvin Three (Lyn Ashley) that she will let her kill Steven when she's good and ready.

■ On 7 July 1969, Australian actress Lyn Ashley became the first wife of Monty Python's Eric Idle, and later made several small appearances in the original *Monty Python's Flying Circus* series (1969-74). Intriguing to note, however, that shortly before the formation of Python, Idle was a regular on the Associated-Rediffusion/Thames children's sketch show *Do Not Adjust Your Set* (1967-9), alongside Michael Palin, Terry Jones and the Bonzo Dog [Doo-Dah] Band. In an edition recorded on 5 February 1969, the Bonzos' song of the week was *Beautiful Zelda*, whose lyrics described how 'a fourth dimensional space warp' brought 'Beautiful Zelda, from Galaxy Four' walking through the door of 'a clean-livin' all-Earth youth'. Can it really be a

WHERE ELSE HAVE I SEEN...?

LYN ASHLEY Drahvin Three

TV appearances include *Danger Man: Sabotage* (1961) as Ann; *The Saint: The Master Plan* (1968) as Jean Lane; *Jason King: Buried in the Cold Cold Ground* (1971) as Zoe Ballard; *Monty Python's Flying Circus* (1970-2) [credited 'Mrs Idle']. **Film appearances include** *I'll Never Forget What's'isname* (1967) as Susannah.

STEPHANIE BIDMEAD (1929–74) Maaga

TV appearances include *R3: On the Spike* (1964) as Doris Haley; *The Mask of Janus: And the Fish Are Biting* (1965) as Sylvie; *Sherlock Holmes: Charles Augustus Milverton* (1965) as Lady Farningham; *Adam Adamant Lives!: Death Has a Thousand Faces* (1966) as Madame Delvario; *The Devil in the Fog* (1968) as Lady Dexter; *Doomwatch: The Web of Fear* (1971) as Janine; *The Onedin Line: Law of the Fist* (1973) as Mrs Darling. **Film appearances include** *Invasion* (1965) as Elaine.

coincidence that Idle's soon-to-be-missus had previously played Drahvin Three, from Galaxy Four? Well, perhaps – but given that one of the Bonzos (probably Roger Ruskin-Spear) performed the number seemingly dressed as Patrick Troughton's Second Doctor, complete with bow tie and pointy hat, it'd have to be the most enormous one!

Outside, the Doctor and Vicki spot a group of Chumblies on patrol. Vicki observes that the Chumblies can only hear sounds in front of them, not behind – enabling her and the Doctor to pass through the machines.

■ William Hartnell stutters horribly over the word 'limbs' in the line, "I think I can drag my aged limbs in some sort of semblance of a run" – which was actually scripted as, "I daresay I can manage to drag my aged limbs into something resembling a run."

In the Drahvin ship, Maaga chides Three for having an insufficiently powered weapon: "Soon now, we will break into the Rills' spaceship, and the Rills, they will all be wiped out..."

The Doctor spots the Rill ship – and what looks to Vicki "like a drill rig."

■ No 'telesnaps' are known to have been taken of *Galaxy 4* – meaning we have no record of how the Rill ship appeared on screen, described in stage directions as 'a vast black sphere' growing on the left side of a pillbox-shaped lump of quarried rock: 'A little to the right and front of the pillbox is what looks like a drill rig.'

Entering the Rill Centre, they pass by "some kind of air purifier" and into a Chumbley-shaped corridor. They soon arrive at a large central chamber where Vicki identifies the smell of ammonia.

■ Vicki's too polite to say, probably, but there's no way around it: the Rill Centre stinks of wee.

Thinking they've reached a "repair shop" for Chumblies, the Doctor taps a seemingly inert machine – but the sight of a giant tusked face in the window of an adjacent compartment causes Vicki to suddenly scream.

■ Freelance prop builders John and Jack Lovell's rubber and fibreglass Rill cossie, made to resemble a sort of black space walrus, was worn by supporting artiste Bill Lodge. For his novelisation, however, Emms completely rethought the slow-moving Rills' appearance, giving them 'huge, heavy-lidded eyes... dark brown and gentle', albeit with eyelids like 'purple blinds'; a green scaly coat 'resembling a lizard'; a skull 'far thicker than was necessary', favoured by the female of the Rill species; plus, most remarkably, tentacles – six of which have human-like hands!

"Come on, child, surely you can squeeze through those bars..."

'Vicki's too polite to say, probably, but there's no way around it: the Rill Centre smells of wee.'

AIR LOCK
FIRST BROADCAST: 25 SEPTEMBER 1965

A Chumbley approaches; the Doctor and Vicki hide behind a console, then sneak around its rear and back towards the entrance to the Rill Centre – but a barrier comes down, shutting Vicki behind. The Doctor contemplates sabotaging the 'air purifier' – which, he now realises, converts air into the ammonia gas that the Rills need to breathe.

■ Does the Doctor really need to sabotage the Rills' purifier, given that – as the recently recovered episode proves! – bits of it are falling off of their own accord?

Two Chumblies escort Vicki back along the corridor.

In the Drahvin ship, while Steven sleeps, Maaga refuses to let Two go out on patrol, and bemoans the soldiers' lack of intelligence.

■ "I told them soldiers were no good for space work..." soliloquises Maaga. "But they wouldn't listen..." Emms' novelisation identifies exactly who 'they' were, with Maaga remembering how the Minister for Offensive Research, who wore 'the scarlet garments of [Drahva's] élite', had despatched her on her mission: '[Maaga] had little regard for politicians anyway. They were always full of promises which were as empty of realisation as an upended bucket was of water...' Not that Maaga can see their machinations mattered much: 'There was only one political party, so all votes cast served only to prolong the same régime.'

She explains how, unlike Drahvins, the Earth creatures would not leave their friend to die, and contemplates leaving both the humans and the Rills behind on the exploding planet – not realising that Steven, feigning sleep, is listening.

At the Rill Centre, one of the Chumblies begins to communicate the words of the Rill in the window (voiced by Robert Cartland) to Vicki – asking why the Drahvins would want to capture their spaceship, when the Rills have already offered to take them off-planet. (Rills, it transpires, have no vocal chords, so its thoughts are being communicated to the Chumbley's speaker.)

■ Originally, one Anthony Paul was hired as the voice of the Rills – but was replaced at a very late stage by Robert Cartland, already cast as Malpha in *Mission to the Unknown* (1965), part of the same 'recording block'.

It claims that after a four-dawn face-off in space, the Drahvins opened fire, causing both their ships to crash. They tried to help a wounded Drahvin – but Maaga fired on them, then executed her own soldier.

■ Lyn Ashley played the bloodied soldier – a clone sister to Drahvin Three, perhaps?

■ The strikingly modern POV presentation of this scene derived from Emms' stage directions: 'We, the camera, are the *eyes of the Rill speaking through* the Chumbley...' Director Derek Martinus didn't, however, go along with the remainder of Emms' instructions: 'We catch glimpses of other Rills with us, but never see them, just glimpse at the edge of the camera frame.'

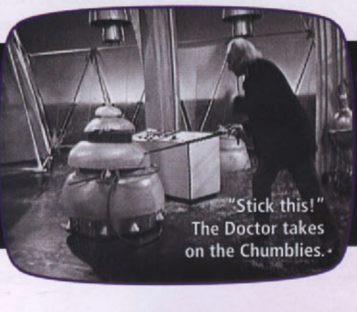
On discovering that the Rills can't breathe oxygen at all, Vicki panics – and rushes to stop the Doctor.

■ When we cut back to the Doctor diddling the oxygen converter, the camera script had him muttering to himself: "Now come along, Doctor. Come along. There's not much time, you know..."

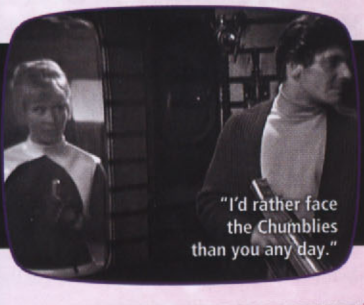
Meanwhile, Steven watches Three fall asleep, and seizes his chance to disarm her. Maaga arrives to see Steven exiting the ship – but the ►

Now we're in Rill trouble...

"I'm so much cleverer than you."

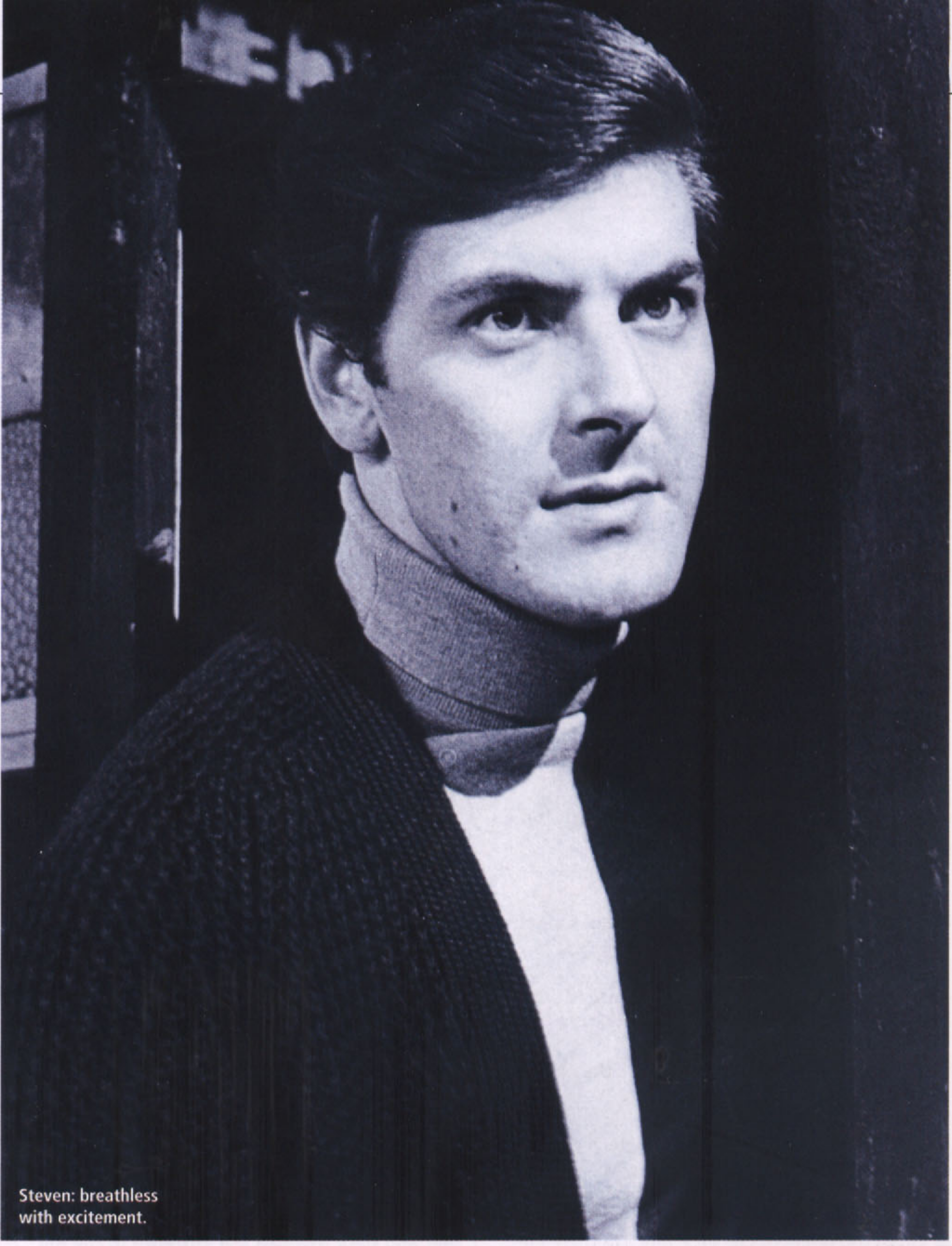


"Stick this!" The Doctor takes on the Chumblies.



"I'd rather face the Chumblies than you any day."

A triumph for the good old Rills!



Steven: breathless with excitement.

◄ sight of an approaching Chumbley causes Steven to shut himself back inside the airlock, with no way in or out.

Vicki prevents the Doctor from destroying the converter, and proves to him that the Rills mean them no harm.

■ The bit of business with the Doctor raising his voice, only to be told that neither the Chumbley nor the Rill listening in are deaf, appeared nowhere in the scripts – worked out in rehearsal, it seems.

While a Chumbley begins to repair the converter, they return to the central chamber, where the Rill explains that they are drilling in search of a power source, so they might launch their ship – but all they have found is a gas that they can't convert into 'sunray power'.

■ Surprising, really, that the Doctor doesn't suggest that the Rills use the two elements they have to hand in abundance, since rocket engines might easily be propelled by liquid oxygen and anhydrous ammonia – as in, for example, the XLR99 engine developed on Earth in the 1950s, which was incorporated into the USAF/NASA North American X-15 hypersonic plane.

Having informed the four surviving Rills that only two dawns remain, the Doctor suggests using a metal-cored cable to give them power from his TARDIS.

■ As scripted, the Doctor was supposed to follow up his claim that "I think I can put into effect the transference of power from my Ship to this" with the caveat, "But you'll have to do a little conversion first. Can you do that?" In studio, however, William Hartnell mangled the meaning, coming out with: "Now, first of all, I wust – I must have a conversion. Now is that possible?" Well – it depends how the Doctor wants to 'convert' himself, really!

'The Doctor says they can't see the disintegration on the scanner. Did the budget not stretch to a model shot of the eponymous Exploding Planet?'

Suddenly, the Rill receives a message from the Chumbley guarding the Drahvin ship, saying that Steven was seen to exit it, then re-enter.

■ The Chumbley outside the Drahvin ship was occupied by one Pepi Poupee (real name Kathy Gearen, apparently), later also an Oompa Loompa in the *Willy Wonka* film. In a 2011 interview in fan newsletter *Celestial Toyroom*, story editor Donald Tosh remembered how one of the Chumbleys "was an extremely attractive girl called Pepi Poupee and she ruled the other little people. Rather like how John Scott Martin was sort of the head Dalek, Pepi Poupee was certainly the head Chumbley..."

When the trapped Steven refuses to give up his weapon, Maaga orders Two to empty the Air-lock of air, leaving him three choices: to die; to go outside and be killed by the Chumbley; or to surrender.

The Doctor is about to leave for his TARDIS when the Rill informs him that Steven is making "cries of distress." He, Vicki and two Chumblies rush outside, only to run into Drahvin One.

■ "Maaga does not trust you. I do not trust you," insists the patrolling Drahvin – Three in Emms' novelisation, where her stubbornness, we're told, causes frustration: 'Oh, what a cretin, the Doctor thought...'!

Vicki tries to persuade her that they now control the 'captive' machines, but One fires on a Chumbley regardless. The Doctor disarms One with his walking-stick, then orders her to lead them to the Drahvin ship...

In the Air-lock, the struggling Steven decides to face the Chumbley outside – but Maaga informs him that the pressure has locked the door. Steven collapses.

THE EXPLODING PLANET
FIRST BROADCAST: 2 OCTOBER 1965

Drahvin Three sights a Chumbley approaching, bearing a bomb; the Drahvins take cover as the spherical bomb is thrown through the window of their ship, discharging gas. Another Chumbley blasts the exterior door, allowing the Doctor and Vicki to rescue Steven.

■ Tommy Reynolds, later the terrifying 'Troll Doll' in *Terror of the Autons* (1971), manned a Chumbley only in this final instalment.

■ The Doctor claims that the Chumblies "did the trick" in helping to free Steven, then makes the entirely nonsensical statement, "I don't know what those Drahvins was going to think..." (What 'was' they going to think about... what, exactly?)

The Drahvins rush out – but the voice of the Rill tells them to stop, or the Chumblies will fire. As the Doctor and Vicki heft Steven away, the Rill tells Maaga to lead her soldiers back inside their ship, now clear of ammonia gas from the bomb. There, Maaga tells Three that once night falls, she will exit through the forward hatch, creep around the back of the Chumbley on guard – and destroy it.

■ This was originally scripted for Drahvin One.

With about six hours left till the planet explodes, the Doctor, Steven and Vicki arrive at the Rill Centre.

■ In studio, Steven's disgusted "Ugh!" substituted his scripted line, "Smells strange."

There, the Doctor tells Steven to remain and rest while he, Vicki and a Chumbley take the power cable to his TARDIS.

■ Again, Hartnell makes a pig's ear of the Doctor's lines here. Rather than telling Steven, "Yes you stay here with the leader of the Rills. Should you suspect anything wrong contact me immediately. You stay here there's no danger now," he contrives instead to deliver the following: "Yes, I want you to stay here with the leader of the Rills and try and have some rest. Get some. So, contain yourself. Now then. Right, off you go..."

Left behind, Steven questions the Rills' motives, wondering what they'll do if the Doctor can't charge their engines in time... but is eventually persuaded by the Rill's claim that in that case, the Doctor must go: "everything he has shown he stands for is what we believe in..."

■ It's not hard to discern the fact that this sequence was significantly padded out from the (presumably, under-running) rehearsal script.

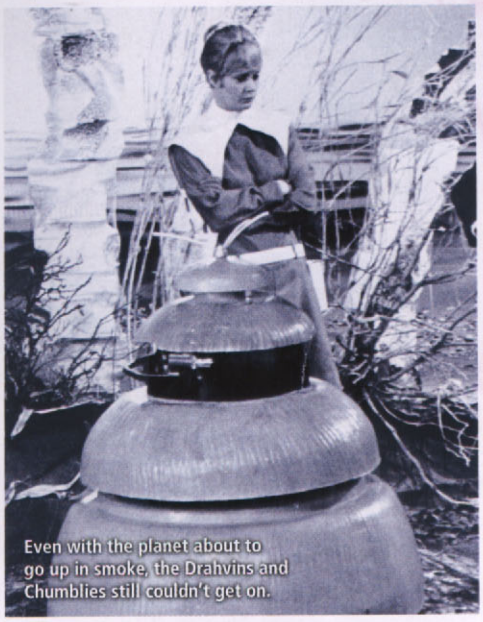
Meanwhile, Three exits through the forward hatch, carrying an iron bar...

■ ... about three feet long by four inches thick, according to the camera script.

As night falls, the Doctor carries the cable inside the TARDIS.

■ Here, the Doctor's eventual description of the planet's imminent explosion – "Hydrogen gas that springs itself out like molten silver against the other stars in the same galaxy" – made (for once!) rather more sense than his scripted line, "Hydrogen gas splaying itself out like moulten [sic] stars in the same galaxy..."

An earth tremor felt inside the Drahvin ship warns Maaga that just five hours remain. Three destroys the Chumbley guard...



Even with the planet about to go up in smoke, the Drahvins and Chumblies still couldn't get on.

Later, the Doctor and Vicki arrive back at the Rill Centre, where a Chumbley begins to transfer power from the TARDIS – a process that might take "three to four hours." The Rill voice reports the destruction of the Chumbley guard. Meanwhile, Maaga leads the Drahvins away, towards the Rill ship.

Steven frets that the Drahvins will destroy the power cable. Moments later, Three appears, prepared to die...

■ Supposedly, the rehearsal scripts contained a rather out-of-character response from Vicki to Three's assertion that "Death does not frighten me": "Big deal!"

– but a Chumbley guarding the cable shoots and, as it transpires, paralyses her. The Doctor beckons Vicki and Steven inside the Rill Central Chamber...

Ouside, Maaga and her Drahvins see more Chumblies, and prepare to attack.

From behind a glass partition, the Rills are revealed at last to the Doctor, Steven and Vicki – but the travellers cannot linger in their ammonia atmosphere.

■ Three more Rill costumes (occupied by Brian Madge, Peter Holmes and David Brewster) were made purely for this scene – in which, if Martinus paid heed to the stage directions, they'd barely have been visible anyway: 'behind the glass are the Rills a smokey greasy gas in behind the partition [sic].'

■ The regular 'Dalek Control Room' sound effect plays in the background of this scene.

Outside, cowering from the Chumblies, Maaga tells One and Two to "Head for the spaceship part of the building..."

With half an hour remaining, the power transfer completes. The Rill sends the travellers back to the TARDIS, lending them a Chumbley escort. The Drahvins watch as the Rill ship takes off – then Maaga sights "the Earth people." They pursue the Doctor, Steven and Vicki to the TARDIS, but the Chumbley fires on them. The TARDIS dematerialises – and the planet breaks up.

■ The Drahvins' demise on the planet's exploding surface was pre-filmed – but quite how Derek Martinus chose to present this remains a mystery! The Target telling has Maaga's soldiers 'hurled upward atop a fresh jet of raging lava... like broken dolls, arms and legs akimbo, their hair wreaths of flame'.

■ *Au revoir*, then, to the Drahvins – who would not be heard of again on screen until *The Pandorica Opens* (2010), in which a Drahvin starship is said to be among the 10,000-plus gathered in the sky above Stonehenge. They have, however, been referred to in a number of spin-off fictions: a 'skybike'-riding Drahvin bounty hunter named Heera makes a brief appearance in David A McIntee's Sixth Doctor novel *Mission: Impractical* (BBC Books, 1998); unlikely as it may seem, a Drahvin named 'Maaga 29' performs *Clone Love* at the 309th Intergalactic Song Contest, according to Gareth Roberts' and Clayton Hickman's Sixth Doctor audio *Bang-Bang-a-Boom!* (Big Finish Productions, 2002); the same Doctor will one day save the planet Symbios from the invading Drahvins, so Jonathan Morris' *The Crimes of Thomas Brewster* (Big Finish Productions, 2011) informs us; and finally, sometime prior to 1997, Brigadier Lethbridge-Stewart and UNIT repelled a Drahvin assault on Earth without the Doctor's assistance, insists Lance Parkin's *The Dying Days* (BBC Books, 1997).

■ "Can we see the disintegration on the scanner, Doctor?" asks Steven; "No, I'm afraid not, dear boy," replies the Doctor. "We've dematerialised from that galaxy..." Do we take it, then, that the budget wouldn't stretch to a model shot of the eponymous exploding planet itself? Surely not...!

In the Control Room, Vicki, having hurt her ankle, wonders what might be happening on a planet she can see on the TARDIS scanner...

■ "Look at that planet," says Vicki, pointing at the scanner. "I wonder what's going on there...?" In the camera script, she directed the Doctor's attention towards 'the bright star at the top...'

■ Vicki's ankle injury will, for the purposes of plot convenience, oblige her to become separated from the Doctor and Steven in their next adventure, *The Myth Makers* (1965). But first...

In an alien jungle, a man in military uniform (Barry Jackson) twists and gibbers on the ground – then sits up, a manic gleam in his eye: "I remember now. I must... I must kill...!"

■ Next Episode: *Mission to the Unknown.* **DWM**

FURTHER INFO

DVD

Abridged reconstruction including *Air Lock*, plus clip from *Four Hundred Dawns*, included on *Doctor Who: The Aztecs Special Edition*
COMPANY BBC Worldwide Ltd
YEAR 2013
CAT NO BBCDVD 3689
AVAILABILITY Out now

SOUNDTRACK

COMPANY BBC Worldwide Ltd/BBC Radio Collection
YEAR 2000
NARRATOR Peter Purves
AVAILABILITY Out now

SCRIPT BOOK

COMPANY Titan Books
YEAR 1994
EDITOR John McElroy
AVAILABILITY Out of print

NOVELISATION

COMPANY WH Allen & Co PLC/Target Books
YEAR 1985/1986
BOOK NO 104
AUTHOR William Emms
AVAILABILITY Out of print

Doctor Who is now being enjoyed by a whole new generation. But it feels different this time...

THE END OF TIME

A trip to the *Doctor Who* Experience is fun for all the family – but there are painful reminders of what we've lost, too...

BY **JACQUELINE RAYNER**

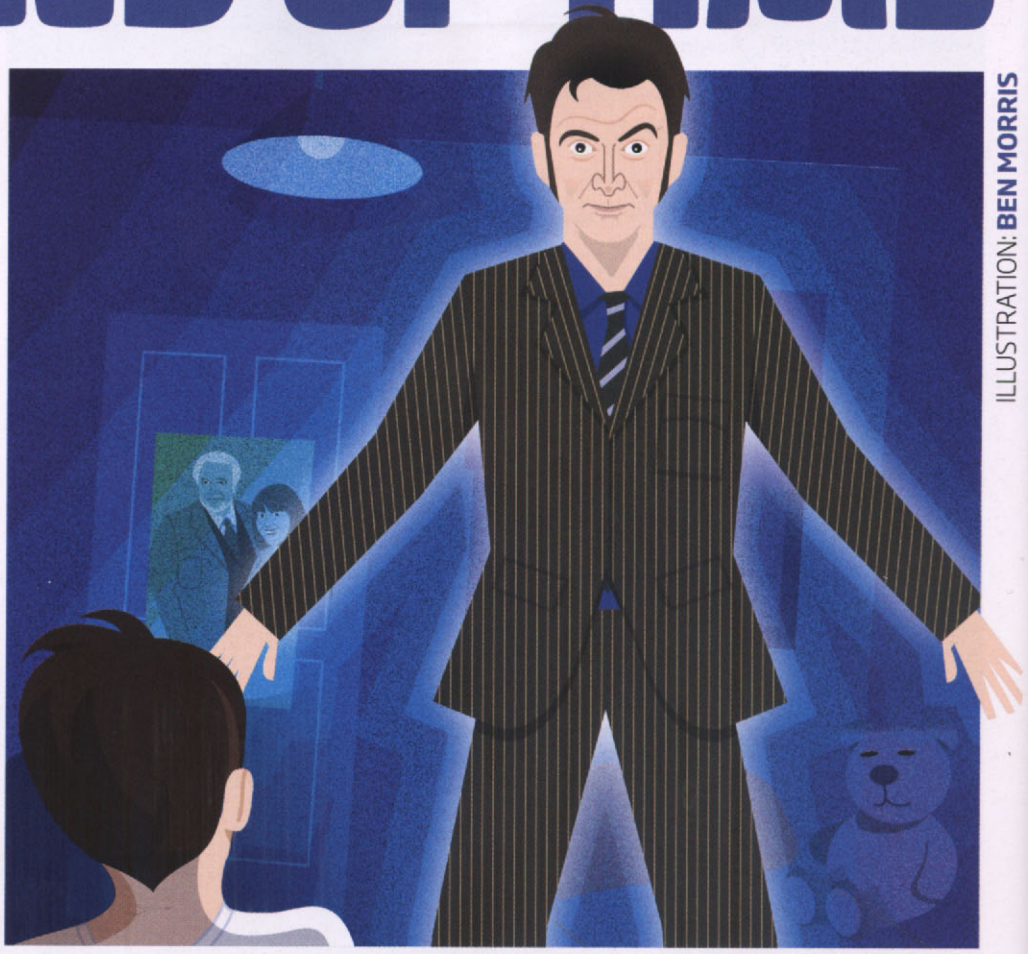


ILLUSTRATION: **BEN MORRIS**

Several years ago, three-quarters of **DWM**'s Time Team – the *original* Time Team! – went on a day trip to Leeds Castle, to celebrate reaching *The Androids of Tara*. Husband and I were extremely late, owing to train problems, station queues measuring several Earth miles (as we've learned from *The Daleks' Master Plan*, you must *always* calculate things in Earth measurements, whatever planet you're actually from) and a slightly unnerving ride on a bus that might well have been driven by Iris Wildthyme (and if you don't know who that is, you're missing out – why not go and investigate?). At the time, it seemed like a travel nightmare. And yet it was still nothing compared to undertaking a trip with small twins and a wheelchair, which is one of the reasons our family doesn't go out very often these days. This does, however, mean that our infrequent days out are particularly special occasions, and when we set off to join fellow *Doctor Who* novelist Peter Anghelides and family on a visit to the *Doctor Who* Experience at Olympia, back in 2011, it promised to be a day to remember.

And it was. A thoroughly lovely time was had by all. We flew the TARDIS, escaped from Weeping Angels, marvelled at the exhibits and spent lots of money in the gift shop. Like the Tenth Doctor, we love a little shop. Talking of the Tenth Doctor, in our house we rarely actually *call* him 'the Tenth Doctor'. He is known to us as 'Non-fan Twin's Favourite Doctor'. We're an equal-opportunities household when it comes to favourite Doctors; there are so many DVDs and books and toys and so forth littered around that it doesn't necessarily follow that the current Doctor will be the children's favourite. (At the moment Fan Twin likes the Second Doctor the best.) But the Tenth Doctor had, until the previous year, been *the* Doctor for the boys' entire lives, so it wasn't really surprising that Non-fan Twin thought he was the best – he even had his own Tenth Doctor costume: suitable suit and tie found after a lot of searching on eBay, plastic glasses courtesy of the *Doctor Who Adventures* comic, canvas shoes, toy sonic screwdriver.

At the time of our London trip there'd been just one season of the Eleventh Doctor, and we were all excitedly looking forward to the new season that was just about to start. Nevertheless we weren't surprised that at the *Doctor Who* Experience, it was the Tenth Doctor exhibits that Non-fan Twin was particularly keen on – he loved seeing the costume, and we took photos of him posing alongside pictures of his hero.

> 'We get attached to fictional characters, and it's perfectly understandable for a child to get upset when one dies.'

Then we turned a corner and were confronted with a giant screen constantly replaying the Tenth Doctor's regeneration into the Eleventh. Non-fan Twin suddenly became distraught. The hugeness of the images and the relentlessness with which the end was shown again and again and again made it really hit home: his favourite Doctor was gone. Really gone. Gone forever. We tried to explain that the Doctor hadn't died, he'd just regenerated. He looked different, but he was still the same person. It was okay. It was really okay. We could go back and watch him on DVDs any time we liked.

People get attached to fictional characters, especially those in programmes they particularly love, and it's perfectly natural and understandable for a child to get upset when a TV character dies. (I cried when Adric died, and I'm not ashamed to admit it.) Exploring issues like this in fiction is one way that children start to understand and make sense of the scary real world out there. So we comforted Non-fan Twin, and after a little while he was alright again, and happy to carry on walking around the exhibition: talking like a Dalek, learning to stomp like a Cyberman, having his photo taken, by some form of green-screen trickery, at the TARDIS console and in the Pandorica.

A lovely day with lovely people. Definitely a day to remember, and even the fact that pizza place we went to afterwards didn't have wheelchair access couldn't dent our happiness.

Then, on the train home, we heard the news that Elisabeth Sladen had died.

Both sons loved Sarah Jane Smith. Their emotional connection to the hero of *The Sarah Jane Adventures* was much greater than to any Doctor. This time we had to explain to our sons that it wasn't okay. She wasn't, as they suggested, going to regenerate – that was our comforting talk from earlier in the day coming back to haunt us. Real life is much crueller than fiction. Our lovely day out had suddenly turned into a day to remember for very different reasons.

When **DWM** 435 came out in May 2011, the boys immediately claimed the giant poster that came with it – and, ignoring the side which showed the Eleventh Doctor, instantly and unanimously asked for the picture of Sarah Jane Smith and the Brigadier to go on the wall of their den.

Somehow, that seemed very right. And although I'm not a child any more, I'm still not ashamed that it made me cry. **DWM**

THE DWM REVIEW

PLUS! A PREVIEW OF UPCOMING RELEASES

65

'We've seen the Doctor tearful in sorrow before - although even *that's* rare - but never, I think, in fear...'

The Name of the Doctor **TELEVISION**

68

'The hunchbacked, snaggle-toothed, green-haired Primords may not be particularly impressive, but their presence is very important.'
Inferno **DVD**

72

'With fewer adult characters than usual to feed him questions, Briggs offers us greater access to the Doctor's internal thought processes.'
The Dalek Generation **BOOK**

74

'It's joyful to hear Lalla Ward do such a fabulous job of recreating the Romana of 1979 – full of impish playfulness.'
Destiny of the Doctor: Babblesphere **AUDIO**

The Crimson Horror

Something gruesome is going on in Victorian Yorkshire. We sent our reviewer to Sweetville, to investigate the mystery of the Crimson Horror...

REVIEW BY **GRAHAM KIBBLE-WHITE**

TELEVISION BBC One/BBC One HD

STARRING Matt Smith (the Eleventh Doctor), Jenna-Louise Coleman (Clara Oswald), Neve McIntosh (Madame Vastra), Catrin Stewart (Jenny), Dan Starkey (Strax), Diana Rigg (Mrs Gillyflower), Rachael Stirling (Ada)
WRITTEN BY Mark Gatiss
DIRECTED BY Saul Metzstein
FIRST BROADCAST 4 May 2013

The fruity dialogue in *The Crimson Horror* writes the story's own arch review. It's a "dark and queer business," you see. One that reflects "the deplorable excesses of the penny dreadfuls." My take is more simply put. It's bloody brilliant.

The plot engages immediately, with stoic-but-doomed Edmund advising his wife, "If I've not returned in an hour, you must fetch the police." Moments later, he's dead and everything that's required to rattle in a rattling good story is going like the clappers. This is a remarkably well-told tall tale, in which each element – including its name – radiates a real luminosity. It feels as though writer Mark Gatiss, director Saul Metzstein and the entire cast are having the time of their lives. Matt Smith in particular, is afforded a rare treat. Having been daubed in red dye and set his jaw to slack, he gets to play the greatest gift for any actor, a *Doctor Who* monster.

Enamelled in some sort of nefarious preserving fluid, our hero's got himself into a right old pickle, and it's given as reason enough to take the bold move of keeping him off screen for the story's opening third. On numerous occasions *Doctor Who* poet laureate Terrance Dicks has talked about how scenes that don't feature the title character are scored by our baseline yearning for him to appear. *When's the Doctor coming on?* Gatiss makes sport with that, having the story point towards the Time Lord, with his face imprinted on Edmund's retina and Vastra advising Jenny on how to find him – "Ignore all the keep-out signs, go through every locked door and run towards any form of danger that presents itself." And yet our gratification is delayed for 17 whole minutes. Not withstanding those 'Doctor-lite' episodes we used to get a few series back, it's a gambit only Steven Moffat has dared try before. In his case, he had our hero out of the picture for the first 19 minutes of *A Good Man Goes to War*. But while Moffat pulled that off by building the early parts of his adventure around reactions to and preconceptions of the traveller – thereby ensuring it, like the Season 11 title sequence, remained Doctor-shaped – Gatiss has put a lot of his faith in the trio now known as the Paternoster Gang.

That this works so spectacularly is all the more marvellous when we realise that this story went into production *before The Snowmen*. Gatiss hadn't even seen the Irregulars in their full flush. Thankfully, Vastra, Jenny and Strax prove once again they have the wherewithal and the panache to hold their own against the mightily magnetic pull of *When's the Doctor coming on?* A throwaway line at the adventure's end speaks volumes about the fast-gathering notion this threesome are indeed keeping busy with their own show somewhere else: "Another one for the vault," says Strax, laying his hands on that vast vial of poison.

It's pretty clear how they now work. Vastra is the prime mover, but remains reserved and veiled, while Jenny is her strong-arm. The maid being dispatched to infiltrate the pretty things of Sweetville and then later revealing a combat-ready cat suit are both welcome nods – considering the circumstances – to *The Avengers*' Emma Peel. And more power to her! Strax, meanwhile, is the comedy sidekick and for me, his continual championing of things like triple-blast brain-splitters is starting to grate. This doesn't necessarily feel like Gatiss' fault. It's reasonable to assume he was briefed that this is the kind of thing the Sontaran now does, but it smacks of the perils of returning characters. When passed as notes from writer to writer there is a risk that some of them might become thumbnail versions of themselves. Strax is still good for a few laughs, but here's hoping the little guy's been through some growth when next we meet.

The Crimson Horror is a thoroughly wicked yarn full of sly jokes. My very favourite has to be Mrs Gillyflower asking her congregation, "Will you be *preserved* against the coming apocalypse?" I also enjoyed Gatiss honouring his pal, the historian/Big Finish scripter/Doctor of nineteenth-century sensation fiction/**DWM** reader (that's the most important one) Matthew Sweet by naming the adventure's parasitic nasty in his honour. Incidentally, was I the only one who fleetingly toyed with the notion the mysterious Mr S might actually be the Kandyman on the comeback trail? Dipping folks in vats of goo seemed like a reasonable development of his working methods. And then there's the gloriously inevitable "trouble at t'mill" gag, the old school fun of Mr Thursday having a fit of the vapours whenever confronted by something alien (I love daft jokes like that), and the lip-smacking pathologist Amos, who, upon seeing Edmund's rouge-tinted corpse, gloriously groans, "Oh hellfire, that's put me right off me mash!"

The story also works as something of a love letter to real-life mother and daughter acting duo Diana Rigg and Rachael Stirling. The way Ms Stirling tells it, Mark Gatiss apparently popped the question about appearing in *Doctor Who* when they were supposed to be rhubarbing together at the back of the stage at the Donmar during a performance of *The Recruiting Officer*. And would her mum be interested too? What joy that they both were. It's resulted in Mrs Gillyflower and Ada being written especially for them, something

> 'It feels as though writer Mark Gatiss, director Saul Metzstein and the entire cast are having the time of their lives...'

The Doctor is left red-faced.

that might suggest Gatiss has a remarkably sour view of their relationship. But the likelihood, really, is he just fancied they'd both go for such a profoundly maladjusted pair of characters. Unsurprisingly, Rigg is extraordinary as the stentorian widow, radiating disapproval and repression, but then playing it unexpectedly cute, such as the moment at supper when she conspires to spill the salt. She's also fantastically entertaining tackling the obligatory end-of-episode descent into madness. "Die you freaks!" she bellows, risking blowing her headscarf into the stratosphere, alongside that rocket.

As Ada, Stirling also impresses playing a crushingly vulnerable woman looking for emotional succour from her "Dear Monster" (a useful synonym for the Doctor). She conveys the blindness with exquisite sensitivity while also – like her old ma – turning on the steel at the story's end, not only doing what's now called 'An Olivia Colman' to the slug-like Mr Sweet, but refusing to accept her mother's death knell apologies. I for one would sling a tenner into a Kickstarter campaign to keep these two conserved in a giant bell jar to be uncorked only for further *Doctor Who* guest turns. Pop them in The *Doctor Who* Experience for the other bits of the year.

I was a little chilly with Gatiss' *Cold War* last issue, because I felt it adhered far too closely to the rules and regs of *Doctor Who*. *The Crimson Horror* has a similar fidelity to the lurid Victorian yarns that inspired it, but plays looser when it comes to the customs of the show. That's exemplified by the silent movie pastiche, which crashes in to unexpectedly take care of the wherefores behind the Doctor and Clara's predicament. I do wish they'd gone the whole hog and embraced black-and-white and captions. Nonetheless, not only is this montage an economical way of taking care of a stack of exposition – I'm tempted to suggest more *Doctor Who* stories adopt this strategy – but it's also dashed good fun. We have the Wurlitzer music, the Doctor bitching about Tegan ("Brave heart, Clara") and the *pow-pow-pow* punctuation points as sepia stills from the preceding sequence hammer home the learning. Such inventiveness and such silliness. It's everything that's good about this adventure, in microcosm.

That's why the final scene, set in the present day with Artie and Angie (already I hate them) feels like a handbrake turn, as if we've careered from a Sunday afternoon serial into a Saturday morning cartoon. I'll bet none of this stemmed from the same hand. "We'll have to tell Dad our nanny's a time-traveller," says Angie, as if coining the title of the CBBC show we've ended up in. What nonsense! School children looking up pictures of Clara taken on board a top secret Russian nuclear vessel in 1983? Who took the snap? Skaldak? "Ssssay: *Cheesssse!*" And did he scan it in at a later date and pop it up on his 'Submar-memes' Tumblr account? Ditto the happy moment from Caliburn House. It raises too many questions, all implying very dim answers. Urgh. That's put me right off me mash. So we shan't remember *The Crimson Horror* like that. We'll say the last sequence isn't canon; and dump it in the canal. It's nothing to do with the rest of the story, which – not that I have any insight into the man – feels like Mark Gatiss on a plate, as they might say on *MasterChef*. There's the northeast setting, which he cleverly posits as a foreign land for *Doctor Who*, the Victoriana, the horror and the flamboyant vernacular. In fact, we shall call this a Gatiss peasouper, if you will, and his absolute best contribution to the show so far. Let's all raise a glass of the red stuff to that! **DWM**

The Cybermen are upgraded.

Nightmare in Silver

Did Neil Gaiman's latest episode have all the fun of the fair...?

REVIEW BY **GRAHAM KIBBLE-WHITE**

TELEVISION BBC One/BBC One HD

STARRING Matt Smith (the Eleventh Doctor), Jenna-Louise Coleman (Clara Oswald), Warwick Davis (Poridge), Tamzin Outhwaite (Captain), Jason Watkins (Webley), Will Merrick (Brains), Calvin Dean (Ha-Ha)

WRITTEN BY Neil Gaiman

DIRECTED BY Stephen Woolfenden

FIRST BROADCAST 11 May 2013

A long time ago in a galaxy far, far away a sci-fi movie franchise was launched that would come to prey upon *Doctor Who*. Evolution, we know, moulds survivors into the shape of their predators, and so in the face of invidious comparisons, our show gradually developed the facilities to do what *Star Wars* could: Big spaceships puttering overhead, huge rooms populated with alien creatures, a more profound sense of its own mythology.

But what *Doctor Who* never did – not really – was to become a full on space opera. Perhaps it came close during the Jon Pertwee years with the Peladon stories or *Frontier in Space*. But there was nothing grand, it all still felt pleasingly parochial. The series' approach has always been straightforward – almost a rationalist look at the universe where A is fighting B because of C. Not for us the romantic, supposedly profound but self-obsessed forays into the culture of some fictional race. And – praise Verity! – no gafflebag alien names with a look-at-me apostrophe in the middle. These are just a few of the reasons *Doctor Who* ultimately beats *Star Wars*. And, indeed, *Star Trek*.

You can probably tell where I'm going with this. *Nightmare in Silver* by Neil Gaiman feels as though it's beamed us up out of the Doctor's cosmos and into that other reality. It's a vaguely militarised place, where everyone wears boiler suits, unless they're a loveable eccentric. They, of course, favour Carnaby Street clobber. Either way, they all talk incessant politics. "Welcome, Proconsul," says Tamzin Outhwaite's lipsticky punishment platoon Captain as the Doctor flashes his psychic paper. "Is there any news of the Emperor?" Uh oh, it's another sci-fi Romanesque civilisation. The weird thing is, although that implies a good few ounces of thought have gone into formulating a backstory – there's probably a senate somewhere, and maybe, like, a promagistrate – it translates into a weird kind of emptiness on screen. Perhaps it's because while all of that's taken place in the background, there's nothing much going on front of house. But at the front is where *Doctor Who* really lives, in the decisions the characters are making *right now*. The story's later twist that Porridge (TV rule #37: Beware characters with novelty names) is actually the emperor slumming it by disguising himself as David Rappaport from *Time Bandits*, failed to move ►

Matt Smith becomes the Cyberplanner.

'Whatever fun there is here comes solely from Smith's inventiveness - neither the script nor the direction help him.'

me because it's entirely arbitrary. Yes, the clues were there - indeed, the waxwork one was rather clever - and Warwick Davis is very good in the role. But it's a win at no cost. We don't really know anything about the guy, and the realm over which he rules has never felt especially present. All one can do is shrug. You know, good for him, but umm... so what?

It's maybe a style thing. While I took to Gaiman's prior effort, 2011's *The Doctor's Wife*, which was also laced with a storybook sense of reality, I was bristling from Webley's opening "'Scuse I." For me, this kind of thing has the connotation of that unpleasantly nerdy olde worlde lingo middle-aged men trot out. Middle-aged men who use "salutations" instead of "hello". Oh dear. Turns out I don't like anyone here.

Perversely, though, another element of the fictional history did appeal - Gaiman's riffing on *Revenge of the Cybermen*. In that story and this, the idea that the Cybermen are near-mythic figures from the past - the spectres of huge, costly wars - plays very well, lengthening the monsters' shadow. Somehow the metal men seem more dangerous when they're beaten. It's that apprehension they'll find some unpleasant and sneaky way to return. The image of the derelict Cyberman being turned into a chess-playing machine smartly prefigures that. We just *know* they're preparing to make their move.

It's the first of a few clever upgrades visited upon the show's second-best baddies. The next is the introduction of the Cybermites, which are terrifically scary. Taking the form of the silverfish that first inspired their bigger Cybermat brothers, it's the fact they're so very tiny that renders them horrific. For anyone, like me, who's ever blearily scrubbed their teeth while wondering where on earth that bug just emerged from between the floor tiles, the mites are unstoppable. When they scurried out of the dead Cyberman's face, I had chills.

The tinies, in turn, usher in the bad boys' new look. And it's a success. The obvious note is how sleek this next generation seem. They make the flared cuffs and ankles of their predecessor appear rather glam rock by comparison. The simplification of the facial design is a further improvement. Not since the 1960s have the Cybermen looked so disconcertingly blank.

Aside from aesthetic tweaks, it's also interesting how perceived flaws in the creatures' representation have been addressed. Gone is the militaristic and clanky body language, which at times felt a little *Dad's Army*. But to replace that? The *Matrix*-style slo-mo scenes work well, and speedy Cybermen is a fine concept. However we only see this ability once. When operating at what one can assume is their standard gait, their exaggerated, rigid movements are comically akin to somebody power-walking. Not an especially intimidating archetype. Meanwhile, Gaiman's story gets distracted in sorting out various Cyber scripting missteps of the past. We learn that "early versions" of the operating system were susceptible to attack from cleaning fluid or gold, and that patches have since been introduced to tackle that. The "de-lete!" catchphrase is gone, to be replaced by the similarly zeitgesty "upgrade in progress" plus the accompanying invention that this lot have the facility to download new skills from the app store (I think that's what the Cyberiad is). Handy. Literally as it's revealed they can also remove bits of their own bodies. This might be a novelty too far - something nice for a toy range, perhaps, but it physically diminishes the iconography of the Cybermen. Once they were men of metal, now they are men of Mattel. Although the Cybermen still haven't really had a proper run-out since *Doctor Who* returned - they feel ancillary in this tale - this latest makeover does at least leave them in good shape and maybe, just maybe, next time they show up they'll make a proper, David Banks-style fist of it.

Why do I say ancillary? Because the actual conflict in this story takes place through allegory; scenes of the Doctor playing chess against himself as he battles for control of his own brain. Oh dear. Poor Matt Smith. I imagine him at home in his Cardiff oubliette of an evening, disconsolately leafing through the reams of Doctor-on-Doctor dialogue and thinking, *How on earth am I going to play this?* It's a real challenge, to make one man yakking feel televisual. As the normal and evil versions of the Time Lord, Matt does well, slightly camping it up when the script is flagging - which is depressingly often. But whatever fun there is here, it comes solely from his inventiveness - neither the script nor the direction help him in the slightest. The chess motif is dull (there's a reason why 1980s BBC1 holiday morning programme *Play Chess* was the tacit sign for kids everywhere to get dressed and go outdoors) and ultimately is proven meaningless. The whole sequence thus feels like vanity on Gaiman's behalf - a belief that his concept is intrinsically so fascinating the audience will want to indulge in it. It isn't fascinating. It's boring, it's clichéd, it's lacking in drama, and it's uncomfortable to watch. Even an old Doctors slideshow can't pep it up.

What an odd episode this has been. Not only the strange refusal to let the Cybermen go to town, but also the arbitrary inclusion of John and Gillian's twenty-first-century counterparts, Artie and Angie. Let's choose to overlook the dumb idea that either the Doctor or Clara would ever agree to them coming along for the ride - but what's the point of having them in this episode at all? Maybe it's to provide an appropriate perspective on this slightly Toytown set-up? Artie, at least, shows some good grace. "Thank you for having me," he says. "It was very interesting." The boy displays some good manners - even if he has a gift for exaggeration. Angie, though? It's a relief when she's finally packed off home. Why have her so monstrously petulant, puncturing the magic? "Hello! I'm bored!" If she'd been part of Hartnell's crew, a jolly good smacked bottom would have swiftly followed.

At least Clara's had fun, really getting to show off that essential something that marks out a good *Doctor Who* companion. She expresses faith in the Time Lord and acts courageously as a lieutenant in his absence. Shame the Doctor then completely breaks character to check her out when she exits the TARDIS at the end. "A mystery wrapped in an enigma squeezed into a skirt that's just a little bit too... tight." Um, really?! *That's* who you are nowadays? Good grief. Anyone else feel a bit queasy?

As Porridge climbs astride his plinth-mounted commode and pilots his ship off into this oddly-fitted universe, you almost expect the screen to iris-out to the credits, and John Williams' bombastic orchestral score to strike up. But instead we find one remaining Cybermite sending a signal. *Beep-beep-beep! Time to leave! Next week's episode looks good, though!* **DWM**

Puppets of the Cybermen.

The Name of the Doctor

On the Fields of Trenzalore, at the Fall of the Eleventh, a question will be asked: what did Graham think of the season finale?

— REVIEW BY **GRAHAM KIBBLE-WHITE**

Has someone just walked over the Doctor's grave?

'It's a brave decision for Matt Smith to play the emotion so unambiguously, and it's a very effective one…'

TELEVISION BBC One/BBC One HD

STARRING Matt Smith (the Eleventh Doctor), Jenna-Louise Coleman (Clara Oswald), Neve McIntosh (Madame Vastra), Catrin Stewart (Jenny), Dan Starkey (Strax), Alex Kingston (River Song), Richard E Grant (The Great Intelligence), John Hurt (the Doctor)
WRITTEN BY Steven Moffat
DIRECTED BY Saul Metzstein
FIRST BROADCAST 18 May 2013

Before transmission, and despite the best efforts of the *Doctor Who* brand wagon, *The Name of the Doctor* felt like it was going to be the only series finale in the show's history which wasn't a means to an end in itself. Everything *hadn't* been leading up to this. The bigger dénouement would be arriving in November.

And then one unexpected onscreen caption: 'Introducing John Hurt as the Doctor'. What? Hold on… Just… *What?!* It's all up for grabs now. Where does this leave our mantra of naming all the Time Lord's incarnations in order? Does Matt Smith remain as Mr Eleven? And what about all the birthday merchandise adorned with the floaty heads of William Hartnell and his 10 compadres? Has all that been rendered obsolete?

Never before has the show come out fighting quite like this, socking us so hard in the jaw that, in defiance of the Great Intelligence's meddling, stars are coming out in front of our eyes. Sure, the big five-oh is around the corner and the excitement of David Tennant crossing time-steams with Matt Smith, but this – *this* – will surely be the prime cut for those end-of-year clip shows.

Up until then, the most audacious turn in the series' vast history had taken place just 45 minutes earlier. We're on Gallifrey, a long time ago, and here's the incredibly pivotal moment only ever whispered in legend, or only considered safe within the unconsecrated world of novels and comic strips. It's the bit when the Doctor pinches his TARDIS and leaves Gallifrey. We're actually seeing it happen. It's something also revisited later in the episode, with Clara counselling the First Doctor, "Steal this one. The navigation system's knackered, but you'll have much more fun." To be honest, I can't see that incarnation going a bundle on fun (or even the word 'knackered') but nonetheless, that, and the subsequent shot of the pre-police-boxed Type 40 tumbling through the time tunnel with 50 years of adventure ahead of it, made my skin prickle agreeably.

However, before we go any further, *I-Spy* books open, everyone, as we spot and jot the origin of the clips used in that glorious pre-credits sequence. Through multiple *CSI*-type stop-and-zooms on the **DWM** supercomputer, we've been able to ascertain that the Hartnell footage comes from *The Aztecs* while his dialogue is lifted from *The Web Planet*. The Troughton and Pertwee sequences hail from *The Five Doctors* while, in the idiom of that 20th birthday bash, Baker (T) finds himself pinched once more from old footage, namely *The Invasion of Time*. Davison's spot of hanging around comes courtesy of *Arc of Infinity*, Baker (C) is – of course – a body double (making it two *Doctor Who* stories, now, featuring Sixie, but no Colin), McGann is also a body double, and McCoy is an unfinessed clip from the cliffhanger to *Dragonfire* Part One. Clara at this point, wondering why she bothered saving the old duffer when he's prepared to do something so patently stupid.

As an opener, this is *Doctor Who* at a strut, confident enough to show its hand before any money's laid down. Weirdly though – the final reveal aside – most of what follows can't quite live up to that.

For a run that has mainly unburdened itself of all narrative arcs, barring the obvious question mark hanging over the companion, *The Name of the Doctor* still ends up with a lot of plot paperwork to do. As a result, it's a satisfying sequence of set-pieces, but not really a full-blooded adventure. There are no daring escapes and few real moments of jeopardy. Instead, it's all about the revelations. One of which *isn't* the Doctor's name. Yet another feint by Steven Moffat, it feels a slightly redundant tease when the more honest *The Grave of the Doctor* would surely be a fanciable enough title. Besides, anyone other than me feel no real pull from the mystery of what his Earthling mum (hah!) and Time Lord dad picked out for their little lad? That's not to say I haven't enjoyed the resurgence of the "Doctor who?" gag, I'm always a sucker for that. But a given name offers no insight.

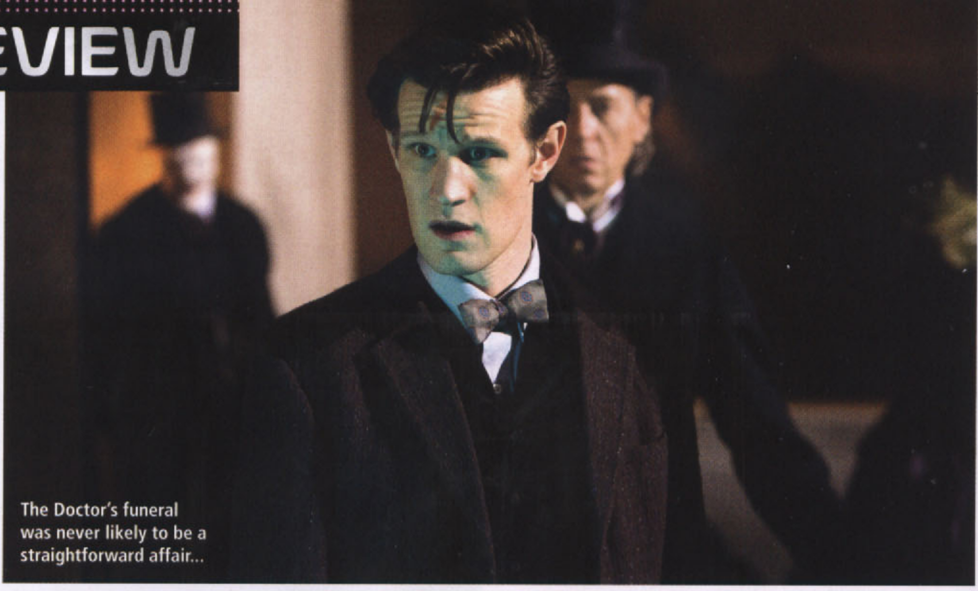
That cul-de-sac aside, we are being delivered solid resolution on the Trenzalore prophecy. What sells the place's mythic stature isn't so much its doom-laden realisation on screen – although to my eyes, despite it being a terrific idea, the apparently epic scale of the dimensionally not-so-transcendental TARDIS didn't really come across. No, we're sold by something else entirely. Back on Earth, in the front room of a suburban London home on 10 April 2013, we witness the Doctor's reaction to Clara naming Trenzalore. It's a brave decision for Matt Smith to play the emotion so umabiguously, and it's a very effective one. We've seen the Doctor tearful in sorrow before – although, even that's rare – but never, I think, in fear. It's almost as if when it comes to this locale, the rules go out the window. This is also implied when the Great Intelligence (Richard E Grant on excellent, chilly form) reports, matter-of-factly and in the past tense, on what will one day be the Doctor's death: "In the end it was too much for the old man." Stop! This is the stuff we must never know!

The story of the Impossible Girl also comes to its conclusion, and it's been a fine old ride. The very fact it resulted in that augmented crazy clips package justifies the whole exercise, before we even get going on the explanation. The concept of Clara splintered in time (yeah, I've seen *City* ►

◄ *of Death*, I know the lingo), and interacting with every incarnation of the Doctor is grand. To have something that tinkers with the everythingness of *Doctor Who* is exactly what we need in this year of years. And because of that, it works as a first pass. But look at it for a moment longer, and the whole thing falls to bits.

Why, if Clara's been bobbing around the Doctor's time stream, didn't he recognise her when they met *sans* Dalek casing in *The Snowmen*? Readers, I've given this a bit of thought. I guess the line "But he almost never hears me" covers that. But it's a flip-floppy piece of writing. The Time Lord's never aware of Clara, except for those moments when he is? If she's been there at so many important moments in his lives, you'd think he'd remember more than two occasions. I'm also at a loss to work out what the Great Intelligence is actually up to when he inserts himself into the montage. Are we to read this as him continually killing the Doctor? Or just standing around all day looking tough (which must be very wearing on the nerves)? Why is he so willing to commit suicide anyway? Also, how is Clara thwarting his efforts? Does her presence somehow boot him out of the time stream? Do they wrestle? Plus, where exactly are she and the Doctor at the end of the episode? How *does* the Doctor rescue her? And, hang on, this has just occurred to me – how come Clara is suspicious of River's grave? She states she knows the prof isn't dead, but neither is the Doctor and no-one's querying his resting place. Who is the convicted felon who info-dumps everything about the Doctor's secret at the start? How did he come by this information? How does the Great Intelligence transport everyone to Trenzalore? Why does he bother to bring Jenny's corpse along (which is then conveniently restored to life)? How does he... oh, let's just stop there.

So many of these details are unclear, never explained, or just don't make any sense at all. Normally I'm not sure how much some of these details might matter. Particularly in a story that's about to skewer our understanding of *Doctor Who* history. But when so much screen time is also devoted to plot mechanics, it begs you to make a closer inspection. And when you scratch the surface, so much of this is as thin as Doctor Simeon's skin.



The Doctor's funeral was never likely to be a straightforward affair...

'To have something that tinkers with the everythingness of *Doctor Who* is just what we need in this year of years.'

However, let's zoom back to the broader picture. Here are the Whisper Men! Can't quite get a handle on their *modus operandi* – other than phasing their hands through their victims' ribcages, and reading aloud from satanic Rupert Bear pages – but what a visual. As is often the case in *Doctor Who*, a simple subversion of the human form makes for a truly scary baddy. Having just that one aperture in their heads makes you focus on the horrific maw of a mouth. As we come to realise, they also work as nasty reflections of the Great Intelligence's current form and complete his deathly aspect, acting as ever-present pallbearers. Granted, they don't feel sufficiently well realised to merit a return bout, but in the service of this tale, they acquit themselves well.

Series finales in the past have often left me giddy, with friends, foes and cameos assailing us from all sides. *The Name of the Doctor* is – for a tale so audacious – actually very disciplined (except for name-checking the Valeyard, that was a wonderful indulgence). Even River's wings have been clipped, what with her not being physically present. By the way, is this the character's goodbye? It's notable how the Doctor refers to her as his ex, and presumably the former Mrs Who getting custody of Tom Baker's space hair was part of their divorce settlement. Meanwhile, Vastra, Jenny and Strax now fall-in very neatly. Everyone, it seems, is duly respectful – this is no romp – and it fits the funereal atmosphere. The late Doctor attended by his closest friends before he gives himself to his 'own personal time tunnel'. Ashes to ashes.

More funk to funky. And we're back to that crazy, leftfield ending again. The best sign ever that in its middling years, *Doctor Who* is going to be anything but. I can't imagine how the 50th Anniversary Special will play out in November, but I can't wait. For a series about time-travel, this final quirk makes it clear that what is to follow will very much be about present, and not past, tense. Come on, then, Doctor. Come on Moffat. Unleash a world of Hurt on us. **DWM**

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After Image...

More! More! More *Doctor Who*. It's what we need. It would do the programme nothing but good. That's because more *Doctor Who* keeps the show sane. History bears us out. When they scythed episodes from the series' run in the 1980s, the show stumbled, almost as if it was struggling to come to a sudden stop from high velocity. And in 2009, when the show only popped by for three visits, those adventures also felt as though the pace had dropped. They were less instinctual, maybe.

So far in 2013 we've had just eight episodes. Those are the facts. Whether or not they're the second half of a run that began last September is immaterial. Eight episodes. We need more. No matter what miracles the series pulls, that paucity means it's always going to feel like it's over-promised and under-delivered.

With fewer distractions, we fixate on what we have. The truth of it is, in the past the odd below-par instalment was kind of okay. It even presented a weird sort of pleasure, heightening expectation for a bounce-back next week. But when *The Rings of Akhaten* and *Nightmare in Silver* fail to deliver, that's a quarter of the whole season written off. Then come *Journey to the Centre of the TARDIS* and, for me (I know many adored it) *Cold War*. Both decent, but not *Doctor Who* at full tilt. That's half the season. Finally, the belters: *The Bells of Saint John*, *The Name of the Doctor*, *Hide* and *The Crimson Horror*. Where have you been?! And why didn't you round up a few more while you were at it?

So, a little deflated. It's an unlikely place to be. In this golden year, has the shine faded a bit?

And yet if we subject this run to a basic check-up, it becomes clear that despite an uneven and far too brief foray, the vital signs are still excellent. In Matt Smith we have a Doctor who continues to delight. In nearly every episode he's found new shades to the character and I'm nowhere near ready to say goodbye to him. Every day I live in fear we'll hear the news he's off. Likewise, Jenna-Louise Coleman has been impossibly good as Clara, fitting the show perfectly. Then there's the current title sequence and TARDIS interior, both of which are the best the programme's sported this century. Plus, we've had the long overdue return of good old fashioned baddies, like Miss Kizlet, Mrs Gillyflower and The Great Intelligence. No malfunctioning computer programs this time around. And, even in those characters alone – played by Celia Imrie, Dame Diana Rigg and Richard E Grant – we've enjoyed some of the very finest casting anywhere on TV.

And then there's *that* cliffhanger clanging away. Our man is turning 50 in November and his mid-life crisis is surely going to be the biggest thing to hit *Doctor Who* since 1963. It's a confident sign the anniversary story itself will be everything we want... we *need* it to be; a bold restatement of what's great about *Doctor Who*, the venerable TV series that's always had a healthy disrespect for its own history.

All of that, absolutely brilliant.

But let the cry ring out louder and more forcefully than ever, from Gallifrey to Trenzalore to Cardiff. More! More! *MORE*! **DWM**

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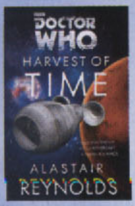

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Inferno

Things hot up for the Third Doctor in a newly restored DVD of the 1970 story *Inferno* – but will this latest release set your world on fire...?

REVIEW BY **RICHARD ATKINSON**

DVD BBC
STARRING Jon Pertwee (the Third Doctor), Caroline John (Liz Shaw), Nicholas Courtney (Brigadier Lethbridge-Stewart)
WRITTEN BY Don Houghton
DIRECTED BY Douglas Camfield
FIRST BROADCAST 9 May – 20 June 1970
RRP £20.42

BBC
DOCTOR WHO
INFERNO
SPECIAL EDITION
The JON PERTWEE Years 1970-74

What *can* you do to please *Doctor Who* fans? After all, I expect there are many who are dubious about the reissue of stories that they already own. This time last year, while reviewing another title in the DVD range, I suggested that some of us might like to see *The Underwater Menace* – an exciting proposition by virtue of the recovered second episode that renders it 50 per cent complete. Or incomplete if you're a glass half empty kind of fan. Well, good news: while we're waiting for the final extant episodes of *Doctor Who* to be issued on DVD, this month's Special Edition is *Inferno*. And what's *Inferno*, if not *The Underwater Menace* without the silly hats and an even more obdurate German as the mad scientist?

Both stories envisage a doomsday scenario, inspired by a scientific investigation in the 60s that involved drilling down to the Mohorovičić Discontinuity – the unpronounceable division between the Earth's crust and the mantle beneath. The decision to conduct this experiment under the Pacific Ocean, where the crust is thinner, mirrors Professor Zaroff's plans in *The Underwater Menace*, and the scheme's influence on *Inferno* is well documented. As script editor Terrance Dicks might say, "Every story needs a strong, original idea. But it doesn't need to be *your* original idea."

You can't beat a good bit of drilling. It's literally ground breaking; thrusting into new territory. There's danger and a fear of the unknown. What might you end up unearthing? When writer Don Houghton pitched the story that became *Inferno*, Dicks leapt on it straight away. "I have no idea what a Mo-Hole is, Don," I can hear him saying, "but it sounds bloomin' terrifying."

Any overlap with *The Underwater Menace* – unpopular even with the people who made it – was presumably unintentional. But as a second attempt to do something exciting with the idea of drilling into the Earth's crust, it was initially even more uninspiring. The original concept would seem to boil down to almost three hours – *three hours!* – of arguments about whether it's a good idea, before the drilling is stopped at the last minute. No trip sideways in time, no monsters and one huge anti-climax. After all, your money would surely be on there being something horrific waiting under all those layers of rock. If it were made nowadays, the Silurian story earlier in the season would have been a set up for a further development on the same theme, as the series built to an apocalyptic finale.

So what saves *Inferno* from being – if you'll excuse the pun – one big bore? How, from such unpromising beginnings, did it become **DWM** readers' favourite Third Doctor story?

Even when you look at the finished product it is still seven episodes mainly focussed on the one set, with a lot of arguing about pipes and coolant. What keeps it moving is its cast of engaging characters, a succession of beautifully performed and directed action sequences and, towards its climax, a great deal of shouting which should at least stop viewers nodding off on the sofa.

And, of course, this lengthy adventure is broken up by *Inferno*'s unique selling point – the alternative reality – which is almost dropped in as a four-parter in the middle of the story. It's a refreshingly different approach to making the story interesting. It's obvious that the Earth – the one that is, broadly speaking, meant to be our own – isn't going to go up in flames in the final act. But quite the reverse is true of this other reality, a world in which the UK is a fascist republic. It's an aberrant timeline, one where something has definitely gone wrong. It seems inevitable that its days are numbered. Ordinarily, we'd be told the story of the hoops and hurdles that have to be leapt to save the day. But the middle section of *Inferno* tells the story of how everything goes to hell.

This works because, despite the differences between the two realities, so much remains the same: most notably, the supporting cast. Their characters are identical, even if their status changes in the new hierarchy. Petra, senior staff member at

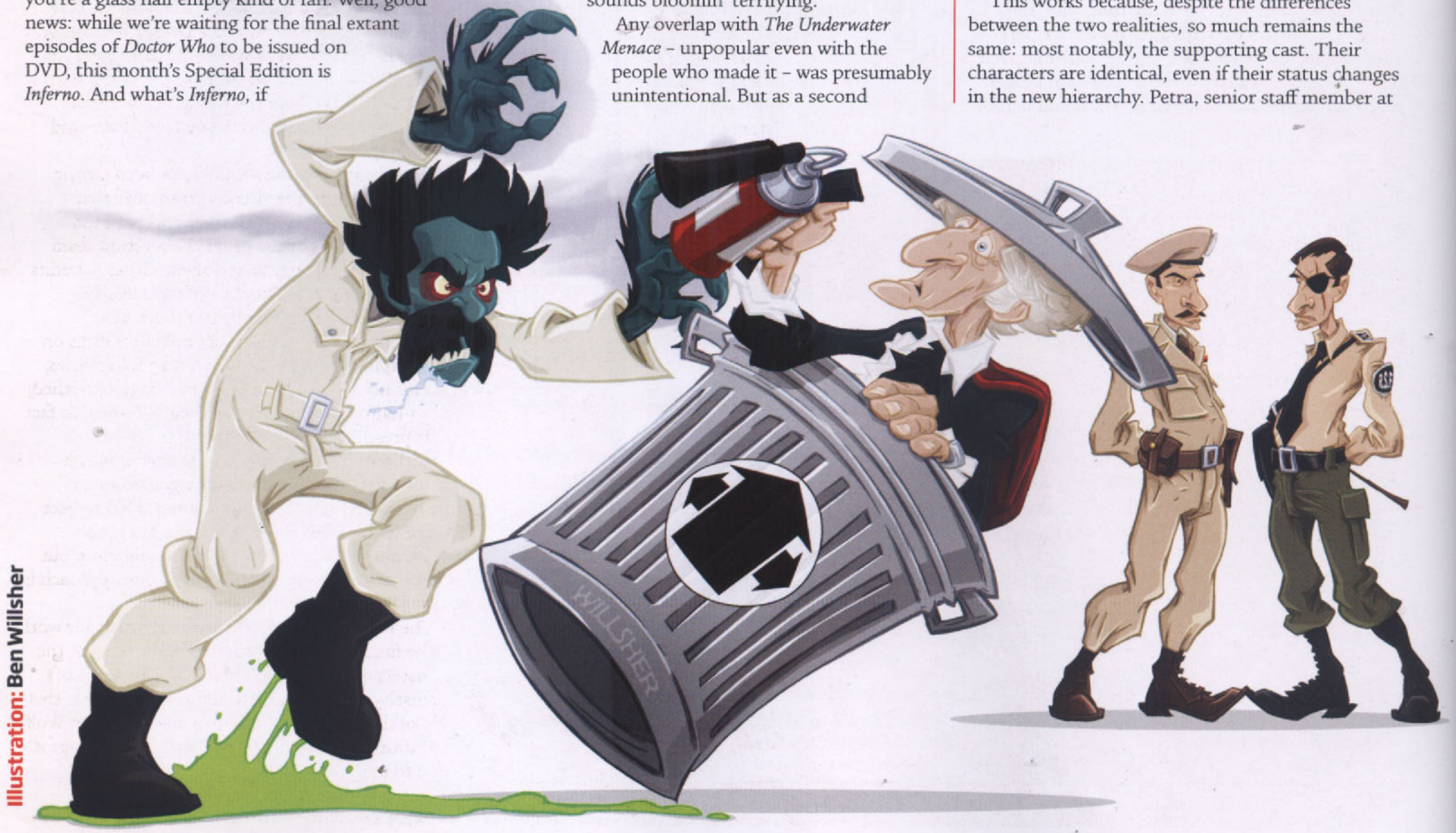


Illustration: Ben Willsher

drilling HQ, is snooty-suck-up-turned-good in both worlds; and in both, macho drilling expert Greg delivers the same line in bad-tempered incredulity. The crisis brings each pair closer together, and it's through them that we see the tragedy of the world coming to a fiery end.

Meanwhile, since we know them so much better, there is more latitude to add variations to the regulars. But it is nuanced – the sadistic Brigade Leader and the frosty Section Leader Shaw still have much in common with the Brigadier and Liz.

Liz never asked to be saddled with the Doctor, and the Section Leader grows to trust him in much the same way she did. As each episode unfolds, Section Leader Shaw mellows, changing into our Liz – dependable, principled and fiercely intelligent.

The Brigade Leader, on the other hand, may seem to be the Brigadier's polar opposite: cowardly instead of courageous, hateful rather than loveable. But could it be that under a corrupt regime, and given much more power and responsibility, that our Brigadier could be something like this? Since he blew up the Silurians, it's perhaps not that difficult to imagine that without the Doctor to stop him, and with the means at his disposal, he would deal with any potential invader with brutal force at the earliest opportunity.

Exploiting the dark side of the Brigadier's nature, makes for a great bad guy. The Brigade Leader is certainly the principal villain even ahead of the dangerously reckless Stahlman – the brains behind the ill-conceived project. With the Doctor on his own and the regular cast playing the antagonists, they are much more prominent than is usually the case. It's no surprise that this was actor Nicholas Courtney's favourite story. He doesn't waste the opportunity, giving us an unstable, unpredictable take on the Brigadier.

There's no hope of these *doppelgängers* jumping into Bessie and travelling back with the Doctor. No Rose Tyler-style bittersweet ending for them. For dramatic reasons as much as anything else, they mustn't come over to our world. It's a horrible end for them all, and when the Brigade Leader is given an easy way out, you do wonder if Section Leader Shaw kept some bullets for Greg, Petra and herself. It's strong stuff.

"Venusian karate, gentlemen!"

'Jon Pertwee's Doctor thrives in this sideways reality. With friends becoming enemies, he can be as snarky as he likes.'

Jon Pertwee's Doctor thrives in this sideways reality. The idea of him having the qualities of a secret agent – "he's a dangerous spy!" – if not quite the dress sense – "too conspicuous to be a spy!" – has never been more evident. Moments of charm aside, the Third Doctor is often outrageously rude to those around him. With his friends turning into his enemies, he can be as snarky as he likes. He certainly has great fun teasing Stahlman in the first two episodes, and there is little the professor can do. It's a great pay-off when the other Stahlman snaps and says, "Before the day is over, I want him liquidated." It just goes to show you can only push some people so far.

But as entertaining as it may be, the Doctor's relationship with Stahlman is one of the places where the story comes unstuck. The Doctor's attitude alerts us to the fact that the professor is an idiot from the outset. Later, when they finally penetrate the Earth's crust, the Doctor behaves very much like he knew what was going to happen all along. "You've unleashed the energies of the Earth's core!" he bellows, over the sound of the Earth screaming out its rage. Well, you could have said something a bit earlier.

Obviously, everyone should have been paying more attention to the viscous green ooze that worked its way up the drill shaft and has been turning members of the production's stunt team into dribbling, shaggy werewolves. The end credits call them Primords. They're not particularly impressive, but it isn't really too much of a problem – a poorly realised special effect lurks on the periphery of even the best *Doctor Who* stories, and it's not like the hunchbacked, snaggle-toothed, green-haired nasties overstay their welcome. In fact, their presence is very important.

Without the Primords, *Inferno* would just be about a deranged professor who got his sums wrong. With them, Stahlman's misguided project not only threatens the end of days, but it also unleashes something scary which could jump out on you at any moment. Put simply, one approach is *Doctor Who* and the other isn't.

The Primords are also the key to saving our world in the final episode. In the parallel dimension, the monsters don't make too much of a nuisance of themselves before 'penetration zero'. Whereas, this side of the divide, it's Stahlman going all Teen Wolf that ultimately convinces everyone that perhaps it's time to unplug the drill.

It is, possibly, not the ingenious conclusion we were expecting. In the end it all boils down to ►

All's quiet for now at the Inferno drilling project – but things are about to get hairy...

chance. Shouldn't the Doctor have learnt something in the parallel world that helps him rescue ours? Surely it would have made sense for the final moments of the countdown to be presented in exactly the same way second time around, as if we were heading inexorably toward the same conclusion...

In 1969, the *Doctor Who* production team made a terrible mistake. They had a series that could go anywhere and do anything, and they decided to exile the Doctor to Earth in the twentieth century. Fortunately, Terrance Dicks and incoming producer Barry Letts made a virtue of this and set to work finding ways to have fun with this format, while slowly reversing the decision. Had it not been for the limitations they faced, it may never have occurred to them to tell an alternative reality story. If we're honest, *Inferno* probably wasn't helped by any similarity it might share with *The Underwater Menace*. After all, two years later, *The Time Monster* also revisited elements from that Patrick Troughton story, and has ended up being **DWM** readers' *least* favourite Third Doctor story. Like a lot of *Doctor Who*, *Inferno* triumphed over adversity. It might not boast a recovered long-lost episode, but it's well-worth revisiting.

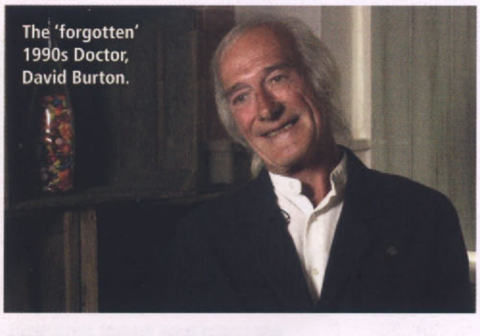
DVD Extras

What makes this DVD worth every penny of the £20.42 recommended retail price is the countless hours of hard work that have been put into remastering the episodes from scratch, and delivering the very best quality that is possible.

It's easy to forget, when we consider the missing episodes, that we're very lucky to be able to watch all of the Pertwee stories. Routine wiping of the original videotapes continued well into the 1970s, with the majority of the Third Doctor's first three seasons being erased. Luckily, where necessary, episodes have been recovered in the form of American-format colour copies and black-and-white film prints. The process of restoring all of the Third Doctor episodes into full colour has now been going on for over 20 years...

The DVD of *Inferno* that was issued in 2006, was sourced from an American broadcast copy. In the last seven years, however, techniques have improved and with this edition the Restoration Team has been able to combine it with a black-and-white film print to improve the picture. With better source materials than the recent colour recovery projects, the results are impressive. Combining the video and film also revealed that there were tiny cuts to both, which have been painstakingly restored. So this should be the fullest version of *Inferno* since its original broadcast.

Bad news, apparently, for the original DVD's production subtitles which were knocked out of whack by an extra few seconds here and there. Happily, while resynchronising the info text, Martin Wiggins has been able to make some revisions and improve on what he delivered first time around.


The 'forgotten' 1990s Doctor, David Burton.

HAVOC reunited! From left to right: Roy Scammell, Derek Martin, Derek Ware and Stuart Fell.

'Whereas anyone could probably get the A-Team back together, Toby Hadoke has tasked himself with reuniting HAVOC!'

Also crossing the void between the earlier release and this special edition is a thorough 'Making Of' documentary, an examination of the early days of UNIT, and an archive film about BBC Visual Effects. Those after some more extra value, however, probably have their eye on the two new special features...

Never mind £20.42, former **DWM** editor Gary Russell is willing to pay a hundred million dollars for this DVD. Investigating the myriad rumours and madness that occurred while *Doctor Who* was off the air between 1990 and 2004, the people behind the regular *Dr Forever* strand have tracked down David Burton. Gary is particularly keen to finally hear this man – rumoured to be 'the new Doctor Who' in the early 90s, and then never heard of again – give a proper account of events. Without wanting to be unkind, Burton's extraordinary claim that he made at least two full episodes of *Doctor Who* seems somewhat improbable. Perhaps I'm inclined to be sceptical, given that these days it's impossible to keep anything secret. But I'm afraid that until our very own historian Andrew Pixley says it happened, I'm unconvinced. I hope Gary is satisfied.

The current editor of **DWM**, meanwhile, is also on hand: reminiscing about a misspent youth, running up his parents' phone bill, calling the BBC to see if *Doctor Who* was coming back. I'm sure the Reverend and Mrs Spilsbury understand, seeing as he's since made a career of it.

Toby Hadoke prepares for his daredevil stunt.

It's all great fun – with a few quirky sound effects and mournful parps along the way to underscore the strangeness of it all.

By complete contrast we're on very solid ground with the other brand new feature on this disc, as Toby Hadoke screws up every ounce of courage he can muster and takes on HAVOC! It's a *tour de force*, told in the style of those reunion documentaries hosted by Justin Lee Collins. But whereas anyone could probably get the A-Team back together, Hadoke has not just tasked himself with reuniting the members of the stunt team used by *Doctor Who* in the early 70s and finding out all about their work – he also challenges them to teach him how to be a stuntman. It's all told with a great amount of humour and camaraderie. Toby prepares to launch himself off a tower onto a pile of cardboard boxes, Derek Martin teasing him from one direction and Roy Scammell flirting with him from the other. He doesn't land quite as he planned, but it works perfectly for this feature... his audience taking a sharp intake of breath as he disappears into the cardboard boxes. Thankfully, everyone emerges as a hero and we close with a truly heartstopping compilation of HAVOC's many, many *Doctor Who* stunts.

If you're still not convinced, then just look what's waiting for you next month! Having crafted such a memorable and arresting tale, Don Houghton was soon back with another for the following season – a story that's perhaps more deserving of the 'best Third Doctor story' accolade than *Inferno*... This disc's Coming Soon trailer offers a sneak preview of the colour recovery work for those not lucky enough to have seen *The Mind of Evil* at the recent BFI screening.

Two months, two excellent pieces of restoration, and two thoroughly entertaining Third Doctor adventures. What more could you want? **DWM**

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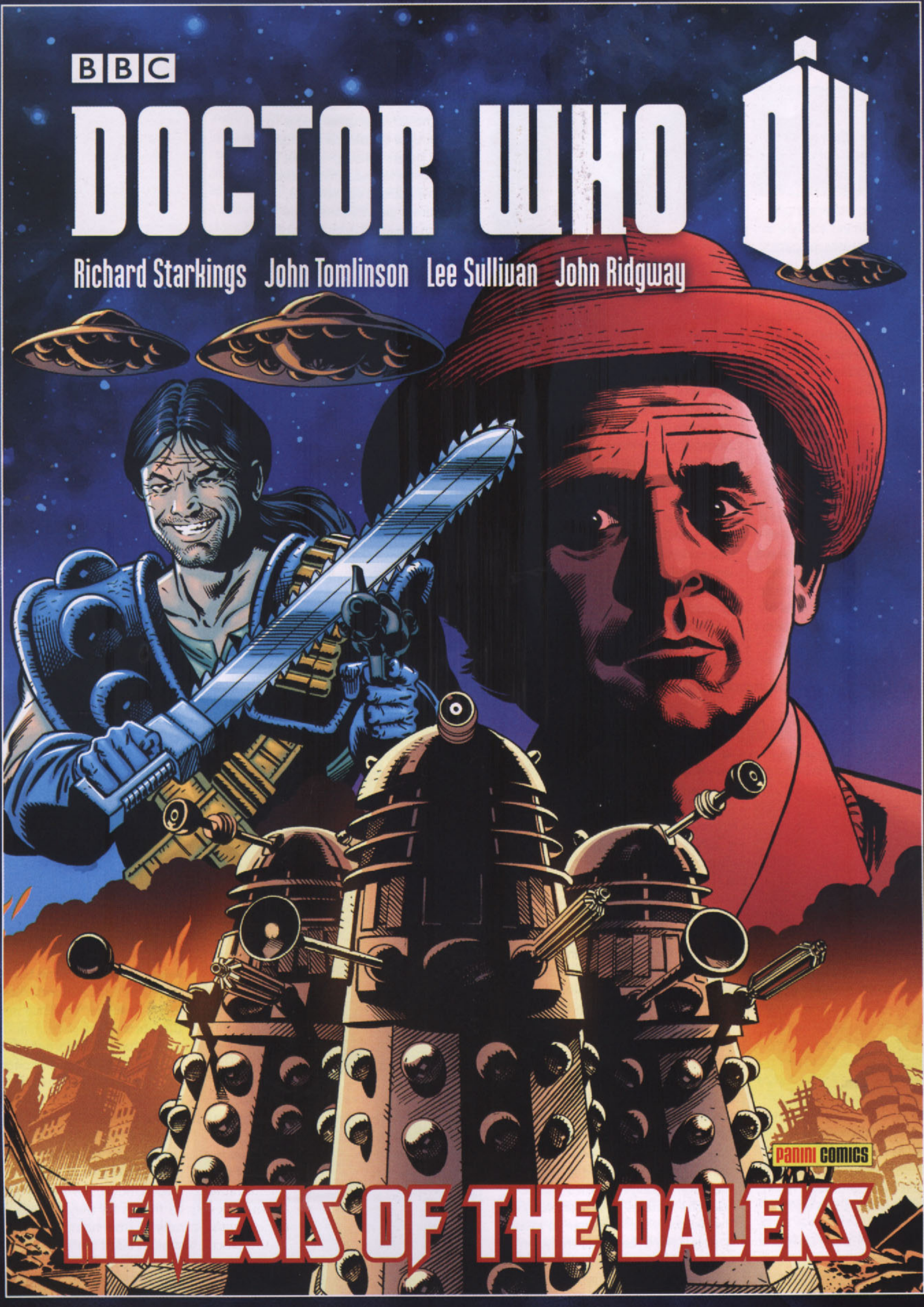
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A SEVENTH DOCTOR COMIC COLLECTION

The Dalek Generation

BOOK BBC Books
WRITTEN BY Nicholas Briggs
FEATURING The Eleventh Doctor
RRP £6.99

Responding to a distress call, the Doctor arrives too late to prevent the deaths in space of Alyst and Terrin Blakely, who prefer to die rather than face interrogation by the Daleks. He learns that they hail from a system of artificial worlds, created by the apparently benevolent Dalek Foundation as a sanctuary for the dispossessed. Suspicious of the seemingly altruistic motives of his old enemies, the Doctor sets out to expose the Daleks' true motivation.

Already known as the voice of the Daleks on television and for his work on Big Finish's *Doctor Who* audio range, *The Dalek Generation* marks Nicholas Briggs' début as novelist. His love of the Daleks is evident throughout and he makes efforts to establish the threat they pose, in contrast to their façade of benevolence, with vivid accounts of exterminations. Crossing-over with the audio range, Briggs gives a prominent role to the Time Controller Dalek he previously created for Big Finish.

BBC
DOCTOR WHO
DW
THE DALEK GENERATION
Nicholas Briggs
BBC BOOKS

The Doctor is travelling solo and so the witty banter we're used to seeing between him and his companion on television is missing. Instead, humour comes in descriptions of the Doctor's movements and expressions, which Briggs conveys beautifully. It's impossible not to picture the Doctor's exaggerated look of distaste when acknowledging the Daleks' local reputation for being 'nice', and the description of him crouching 'with all the inelegance of a recently born gazelle' is amusingly astute.

The Eleventh Doctor's affinity with children, seen in several of his television episodes, continues here as he assumes responsibility for the Blakelys' trio of young orphans, who accompany him through much of the story. With the Dalek Foundation's real purpose almost inconceivably large scale, this arrangement of lead characters enables Briggs to concentrate instead on the human cost of the Daleks' villainy; not just lives lost but broken families, institutionalisation and lost hope. It's a welcome, if sometimes gloomy, perspective.

With fewer adult characters than usual to feed him questions, Briggs offers us greater access to the Doctor's internal thought processes than is traditional, but this results in no startling revelations. Briggs' Eleventh Doctor is not the brooding, melancholic character we saw on television in the aftermath of the Ponds' departure, but a manic bundle of curiosity, lurching from one crisis to another, rarely planning more than a few seconds ahead.

The pacing of the novel is somewhat uneven, with a slow first half followed by an overly frantic conclusion which sacrifices clarity for speed. The origins and exact nature of the Cradle of the Gods are never fully explained, and the Daleks' plan is barmy, which robs the climax of some of its potential impact. These reservations aside, *The Dalek Generation* is a solid and entertaining entry to the books range. **OLIVER WAKE**

Shroud of Sorrow

BOOK BBC Books
WRITTEN BY Tommy Donbavand
FEATURING The Eleventh Doctor and Clara
RRP £6.99

Death, in *Doctor Who* at least, is not the one-way ticket it was. Before Russell T Davies resurrected the show itself, the Doctor was unequivocal: history couldn't be rewritten and the dead were not to be saved. He could get quite shirty about it. These days, his view seems a little more relaxed. In *Shroud of Sorrow*, the dead are once again refusing to lie down, appearing to their loved ones and reawakening their grief and guilt.

Set in Dallas in 1963, the action takes place in the immediate aftermath of Kennedy's assassination when the whole of the USA was in mourning. This collective agony has made Earth the ideal prey for the Shroud, an alien creature that feeds on grief. There are a lot of them about these days – these alien entities who feast on human feeling. I worry that once the more dramatically resonant emotions – grief, love, fear, *etc* – have been covered, the Doctor will be left battling giant space

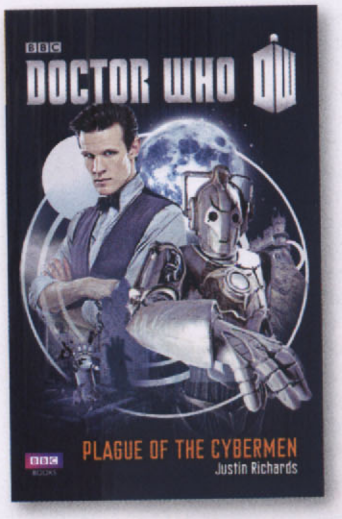
Plague of the Cybermen

BOOK BBC Books
WRITTEN BY Justin Richards
FEATURING The Eleventh Doctor
RRP £6.99

As Professor Quatermass would doubtless tell you, no good ever came of a crashed spaceship. However bad the crash, whatever was on board will be up and about in no time. And so it proves in *Plague of the Cybermen*, as a nineteenth-century German village and crash site falls prey to radiation sickness, bodysnatching and Cyber-augmented wolves. Also in the mix is a scientist who has taken advantage of the crash to soup up the local gentry with salvaged Cyber-technology, which, inevitably, turns out to be one to file under 'Just because it's clever doesn't make it right', although Justin Richards wisely avoids a lurch into Cronenberg territory.

Plague is very much in the *Doctor-Who*-meets-Hammer-Horror tradition: thick fog, fearful villagers, nasties surfacing in the graveyard, funny business afoot at the castle. It has the companionless Doctor teaming up with schoolteacher Olga to investigate. Older and perhaps more world-weary and reserved than the usual companion, Olga is a good foil for the Doctor's hyper-enthusiasm, although shorn of Matt Smith's delivery the faux-childlike wonder of some of his lines does rather grate on the page.

Doctor Who fans who complain about 'too much running down tunnels' might do well to get into a different show, but there is, it must be said, an awful lot of running down tunnels in the novel's middle section. However, on the whole, *Plague* is a story you can imagine working well on television. The echo of *The Tomb of the Cybermen* when the Doctor and Olga discover a honeycomb of hibernating Cybermen is particularly effective and would have made for a potent scene in the old enemy's comeback story. Indeed, one of the best things about the novel is the way it restores the Cybermen's early menace, which has been lacking from their recent television outings. Less heartening is the discovery that the attempt to make 'Delete!' the Cybermen's equivalent of 'Exterminate!' has still not been abandoned, even though it was a frankly hopeless idea in the first place. Come on, 'Exterminate' evokes some of the darkest episodes in human history; 'Delete' evokes getting through to the IT helpdesk.



Elements of the plot may be far from unfamiliar, and a couple of twists involving supporting characters are clearly telegraphed in advance, but the pace of the storytelling means that this matters less than it might. This momentum is maintained to the end, although in a quieter moment Justin Richards gives us a nicely understated glimpse of the Doctor's isolation as he leaves the village. At which point, readers of the old Target novelisations will note that the 'wheezing, groaning sound' of the dematerialising TARDIS has become 'a strange scraping, grinding noise'. Somehow it's not quite the same, is it? **HYWEL EVANS**

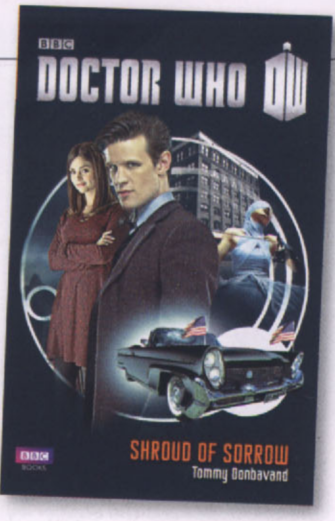
Nemesis of the Daleks

GRAPHIC NOVEL Panini
WRITTEN BY Various
FEATURING The Seventh Doctor
RRP £16.99

In 1989, the Seventh Doctor was granted a place in the short-lived Marvel UK comic *The Incredible Hulk Presents*. Aimed at a slightly younger audience than **DWM**, the Doctor's five-page minisodes sat somewhat uncomfortably alongside 1970s *Hulk* reprints, the ongoing exploits of *Action Force* and even *Indiana Jones*.

The Incredible Hulk Presents lasted a mere 12 issues but 24 years later, its *Doctor Who* strips have finally been collected as part of Panini's latest graphic novel, *Nemesis of the Daleks*. It's true to say they're a mixed bag, ranging from humorous romps to straight-laced morality tales, but there's still plenty to like here. Highlights include *Slimmer*, poking fun at 1980s health clubs, and the spooky Time Lord graveyard of *Nineveh* with its rotting TARDISes and Watcher ghoul.

While time has not been kind to many of these strips, they are all



jellyfish with an insatiable appetite for vague ennui or petty resentment.

This is the first in this range of novels to feature Clara, and her dialogue with the Doctor neatly captures the way their on-screen relationship is developing. However, she is rather sidelined by two strong supporting characters, reporter Mae Callon and FBI agent Warren Skeet, who are more affected by both the president's death and the manipulations of the Shroud.

After a strong start, the novel loses its way somewhat when the characters leave Dallas for the previous planet ravaged by the Shroud, which seems to have been conceived with much younger readers in mind. Not that there's anything wrong with *Doctor Who* appealing to children, obviously, but the change in tone is jarring. Also, calling all writers: if you ever find yourself considering introducing a clown called Wobblebottom to your story, please go for a long walk in the fresh air until the urge has passed.

These gripes aside, there are some nice nods to the series' past: the novel opens with the policeman who happens upon the junkyard in Totter's Lane in the very first episode being visited by his father's ghost, while the Doctor takes a tour of some of his own saddest memories, the most moving of which is a farewell to a friend that never featured on television. Incidentally, a brief coda suggests that the Doctor's defeat of the Shroud may not have been 100% successful but, of course, it's a naïve *Doctor Who* fan who expects death to be the end of anyone these days. **HYWEL EVANS**

> **'Clara's dialogue with the Doctor neatly captures their on-screen relationship...'**

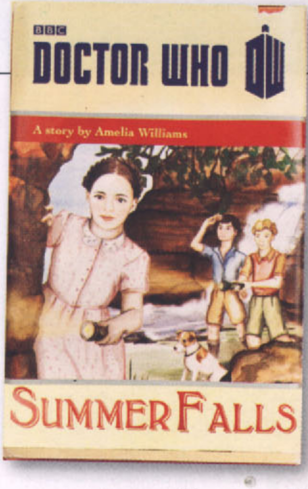
Summer Falls

E-BOOK BBC Books

BY James Goss as Amelia Williams
RRP £1.71

The BBC's latest e-novelette, *Summer Falls* is Amelia Williams' fictional book, with a cast of new characters completely separate from *Doctor Who*.

Actually, that isn't exactly true. There is a strangely familiar museum curator who claims to be between names at present. The young heroine of the story, a spirited girl by the name of Kate, dubs him Barnabas, but cannot solve the other mysteries that surround the curator. Why is his garden shed hidden beneath a striped canvas tent? How come his matches never seem to go out? And why, when he talks to her from his car phone, is there a strange grinding noise in the background?



These questions are the least of Kate's worries. After she's been press-ganged into buying a strange painting in a charity shop during her summer holidays, snow falls on the peaceful seaside town of Watchcombe. If that wasn't peculiar enough, the sea freezes and all the adults disappear and the curator's cat starts talking to her. The Lord of Winter is coming and only Kate and her friends can stop him.

James Goss (Mrs Williams' esteemed ghost writer) evokes the spirit of Enid Blyton in this engaging little tale. All the elements are there – a band of plucky prepubescent adventurers setting out to solve a mystery with intrigue, peril and dastardly villains. All that's missing is lashings of ginger beer.

Of course, there's a good dollop of *Doctor Who* in there too, including some timey-wimey references to a device that sounds suspiciously like a mobile phone. If only they had access to such things in 1954.

Half the joy is spotting the allusions to the series that spawned these small slices of pastiche while wondering if clues to the future are hidden in their electric pages. **CAVAN SCOTT**

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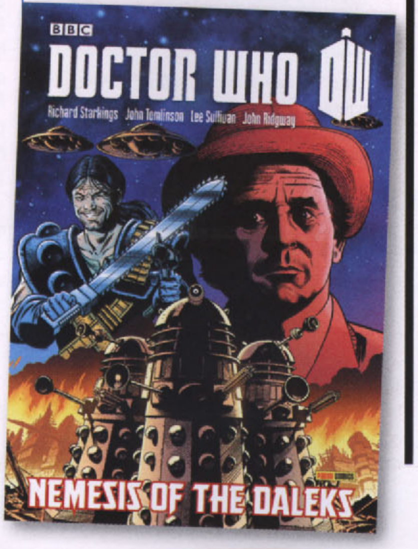
diverting curios, offering glimpses of genuinely interesting ideas.

The *Hulk* strips are bookended with vintage **DWM** tales, two of which feature familiar faces. *Train-Flight* teams the Seventh Doctor with Sarah Jane Smith and offers snatches of déjà-vu for modern fans. London buses transported to alien worlds populated by giant sentient insects? Where have we seen that before? Then there's the hug the Doctor shares with his Sarah Jane, evocatively rendered in artist John Ridgway's trademark scratchy style. The story itself is competent rather than classic, but is noteworthy as it paved the way for TV companions to regularly join the strip. Ace's début was just around the corner.

Which brings us to *Nemesis of the Daleks* itself. The four-part story heralded not only the return of Abslom Daak, Dalek Killer – a murderous, suicidal anti-hero from early *Doctor Who Weekly* back-up strips – but also Skaro's finest themselves. Full of Dalek-scuttling scrapes, Lee Sullivan's striking artwork channels both the *TV21* Daleks strips of the 1960s and the then-recently broadcast *Remembrance of the Daleks*. The Doctor himself has little to do save get captured, rescued and influence those around him to do the right thing. It's Daak's tale to the last emotive frame and rightly so. This was a strip that set out with three goals; to please the fans, play to nostalgia and create an event. Over the next 16 years, the strip would have to work harder to engage its TV-starved readers and keep them coming back for more.

Backed up by Daak's original exploits from the early 1980s, the strips in this collection have been beautifully restored and have never looked better. The stories themselves are fun, fast-paced and often a little fluffy, but they are also important. Like the strips that followed during the wilderness years, these black-and-white adventures helped fan the flames of *Doctor Who* fandom at a time when the future looked bleak. **CAVAN SCOTT**



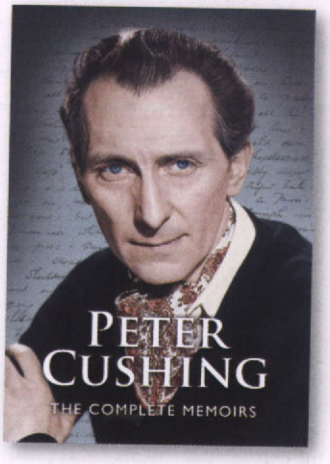
Peter Cushing - The Complete Memoirs

BOOK Signum Books

WRITTEN BY Peter Cushing
RRP £19.99

This new hardback combines both the 1986 work *Peter Cushing: An Autobiography* and the 1988 follow-up *Past Forgetting*, as well as adding in *The Peter Cushing Story*, a piece assembled for press serialisation in 1954/55 when Cushing shone as the brightest star of BBC Television. The first volume was clearly a form of therapy for a man who was still grieving for the loss of his wife over a decade earlier. The author writes in a florid, genteel style throughout, from his middle-class childhood to his break into television. It's all very lovely – even the teenage Cushing's near suicide is described in a beautiful, idyllic manner. Then from the late 1950s, somehow the momentum gathers and the considerable Hammer catalogue is summarised in a few paragraphs.

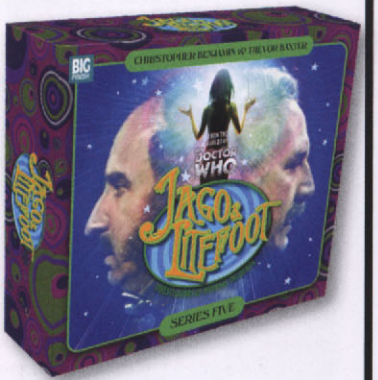
Peter was persuaded to pen a sequel which was subtitled *Memoirs of the Hammer Years*. But it isn't really. It's a collection of very nice anecdotes, usually from his experiences in the profession, but not quite on the grand Peter Ustinov or David Niven scale.



The collection also includes a very decent chronology of Peter's career as an appendix and an excellent introduction by Jonathan Rigby; this is most valuable to contextualise the subject's career and emphasise his major artistic contributions, since the author was too modest to do this himself in his own work.

Charming. Utterly charming. **ANDREW PIXLEY**

Jago and Litefoot Series Five



AUDIO DRAMAS Big Finish

WRITTEN BY Jonathan Morris, Marc Platt, Colin Brake, Justin Richards

STARRING Christopher Benjamin (Henry Gordon Jago), Trevor Baxter (Professor Litefoot), Lisa Bowerman (Ellie), Duncan Wisbey (Sacker)

RRP £30.00 (CD), £25.00 (download)

Ditching petticoats and top hats for miniskirts and bandanas, the latest series of *Jago & Litefoot* places our two valiant Victorians into the heart of the Swinging 60s, like a pair of latterday Adam Adamants.

As usual, we get four plays for our money. The first is *The Age of Revolution* by Jonathan Morris. Picking up months after their accidental arrival in the 1960s, the play puts Jago in the role of a TV impresario making something like *The Good Old Days*, and Litefoot as a bookseller specialising in Victoriana. Battling a villain with a morbid distaste for the modern world, *The Age of Revolution* cleverly sets up Jago and Litefoot in the 1960s, exploring their own feelings about the world they find themselves in.

The second play, Marc Platt's *The Case of the Gluttonous Guru*, links the English's enduring fascination with India, as true in Jago and Litefoot's native time period as in the late 1960s. Introducing a truly ghoulish threat for the infernal investigators, Platt delights in some tremendously florid dialogue, and the result is a rich feast of the macabre that feeds on Jago's weaknesses. With a monster that rivals the Slitheen in its predilection for unspeakable bodily functions, and a plot that could feature in one of the more extreme horror portmanteaux of the late 1960s, this is a definite highlight of the series.

Then we have *The Bloodchild Codex* by Colin Brake. Giving Litefoot his turn in the limelight, the play focuses around his new career as an antiquarian bookseller, and the appearance of a rare grimoire linked to a number of gruesome deaths. With the professor feeling like a fish out of water and a uniquely creepy monster, this is Brake's best-ever work for Big Finish, and as good as both the previous stories in this series.

Lastly, *The Final Act* by Justin Richards is a story that draws on elements of continuity from both their TV and audio *Doctor Who* adventures, and weaves it into a heady tale of revenge from beyond the grave, with a couple of cameos from old villains in a new setting.

Concluding triumphantly, Series Five of *Jago & Litefoot* proves that you can take characters out of their familiar context and do something that's utterly enthralling. **MATT MICHAEL**

The Rescue

BBC
DOCTOR WHO
THE RESCUE
IAN MARTER
READ BY MAUREEN O'BRIEN

TALKING BOOK AudioGO

WRITTEN BY Ian Marter

READ BY Maureen O'Brien

FEATURING The First Doctor, Ian, Barbara and Vicki

RRP £10.20

The Rescue is just the kind of book that suits this range well. David Whitaker's slight 1965 two-parter about two sole survivors of a crashed Earth spaceship never really overcomes the problem that it was written as a vehicle to introduce new companion Vicki and that the story around it is somewhat weak. Ian Marter, however, does his absolute best to beef up proceedings, opening his novelisation with an effective not-seen-on-TV prologue. Read in a tough, no-nonsense manner by Maureen O'Brien (Vicki in the original serial), the sequence catches the listener off-guard, and gives music and effects specialist Simon Power plenty of opportunity to offer a lively soundtrack full of technology running wild.

The down side of a story that's been so charged in its writing and delivery is that, if the crux of the plot turns out to be rather mundane – and here it arguably does fall flat – the resolution can feel even more disappointing. However, this version of *The Rescue* is a treat, and on points, wins over the original. **VANESSA BISHOP**

Eldrad Must Die!

AUDIO DRAMA Big Finish

WRITTEN BY Marc Platt

STARRING Peter Davison (the Fifth Doctor), Janet Fielding (Tegan), Mark Strickson (Turlough), Sarah Sutton (Nyssa), Stephen Thorne (Eldrad)

RRP £14.99 (CD), £12.99 (download)

This new series of Fifth Doctor plays begins with a story of mysterious artefacts, crystal-clad corpses and a desperate mission to prevent the resurrection of a galactic dictator.

Maybe because 1983's Season 20 was all about bringing back old monsters and villains, it seems that this TARDIS team has had more than its fair share of returning baddies. Just recently, we've had Magnus Greel and the Sontarans; and now another Fourth Doctor baddie – and not one of the better ones – is added to the list.

It's not as though Eldrad is awful, more that he's not exactly one of the monsters many fans would have clamoured to see back. So, while *Eldrad Must Die!* has a lot of really good points – like the horrible idea of crystals growing on animals like mould and turning the sea into an ocean of diamond – the whole thing has a slight whiff of the bottom of the barrel.

Marc Platt has previously written stories that have made you see old villains from a new angle, for example, in *The Silver Turk* and *The Butcher of Brisbane*. But here, he seems to have been content to have Stephen Thorne – who is, admittedly, marvellous – reprise his role as Eldrad. Even that, though, feels like a slight let down given that Judith Paris' version of Eldrad was at least as important as Thorne's in the original episodes, and about ten times more interesting. She's sorely missed here.

The Justice of Jalxar

BBC
DOCTOR WHO
CLASSIC DOCTORS • NEW ADVENTURES
TOM BAKER AND MARY TAMM IN
THE JUSTICE OF JALXAR
BY JOHN DORNEY
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING CHRISTOPHER BENJAMIN TREVOR BAXTER
BIG FINISH
FULL CAST AUDIO DRAMA

AUDIO DRAMA Big Finish

WRITTEN BY John Dorney

STARRING Tom Baker (the Fourth Doctor), Mary Tamm (Romana), Trevor Baxter (Professor Litefoot), Christopher Benjamin (Henry Gordon Jago)

RRP £10.99 (CD), £8.99 (download)

Earth: the dying days of Victorian London. Somewhere, in the fog, a mysterious vigilante, the Pugilist, is hunting down criminals and subjecting them to some very rough justice. Elsewhere, old friends Henry Gordon Jago and Professor George Litefoot discuss the discovery of a number of bizarrely unidentifiable corpses. And while they ponder the macabre implications, the Fourth Doctor and the First Romana are tracking a mysterious energy signal from an alien spacecraft.

Author John Dorney has gone for outright comedy, as befits the reunion of Jago and Litefoot with *their* Doctor and their first meeting with Romana.

Babblesphere

AUDIO READING AudioGO

WRITTEN BY Jonathan Morris

PERFORMED BY Lalla Ward and Roger Parrott

FEATURING The Fourth Doctor and Romana

RRP £10.20

A wise man once said, "We're at the end of the universe, right at the edge of knowledge itself and you're busy blogging!" *Babblesphere*, the Fourth Doctor entry in the *Destiny of the Doctor* series, is a salutary reminder of the dangers of getting so caught up in social media that you forget about what really matters. In it, the Doctor and Romana arrive on the planet Hephastos where they discover, to their horror, an Earth colony on the edge of extinction; its once-elegant corridors full of zombified human beings, permanently connected to the Babble Network (the future's equivalent of Twitter) and policed by deadly robots.

The only glimmer of salvation for the colony's inhabitants lies in an all-female crack squad of elderly rebels who have abandoned their implants and who are determined to make a stand for free will, individuality and keeping your opinions to yourself. Lalla Ward, who narrates the audio, gives the old ladies such beautifully distinctive voices that it sounds almost like a full-cast audio – and, once you remember that they

BBC
DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
PETER DAVISON in
ELDRAD MUST DIE!
by MARC PLATT
ALSO STARRING
JANET FIELDING
MARK STRICKSON
SARAH SUTTON
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG

It's worth focusing on what there is to enjoy rather than what's missing. For a start, this is relentless stuff, lacking the longueurs of some of the Fifth Doctor's adventures, and marching along briskly to its climax. Mark Strickson gets another good slice of the action, and without any of the sickly romance of *Kiss of Death*, even while he's consumed, like Sarah Jane once was, by the power of the Kastrians. Platt has some fun with Bob Baker and Dave Martin's habit of giving their villains catchphrases in one amusing exchange.

But offset these against Tegan and Nyssa's incidental roles – including a previously unknown ability to talk to the animals – and the end result is a play that never comes close to scaling the heights of some of Platt's strongest stories. As a consequence, *Eldrad Must Die!* is perhaps an inadvertently faithful sequel to *The Hand of Fear*: a story that's in no way bad, but which it's equally difficult to muster a great deal of enthusiasm for. **MATT MICHAEL**

> **'Platt has fun with Bob Baker and Dave Martin's habit of giving villains catchphrases...'**

Wisely, Dorney builds the whole play around these four characters, and the result is joyously brilliant to hear.

Romana is in a particularly snide mood at the start, criticising the Doctor's driving and generally berating him like a prototype River Song. So it's unsurprising that he immediately looks to foist her off onto Jago – who's keen to take her out for a slap-up meal.

One of the pleasures of the original Romana is her habit of commenting sardonically on the action that's happening in front of her, as though a Time Lady of her breeding feels slightly aggrieved at appearing in a *Doctor Who* story, and in retaliation decides to point out quite how absurd everything is. As a result, her first meeting with the Pugilist is very amusing indeed. She, with her weary acceptance of the clichés of *Doctor Who*, and Jago, a comedy coward and charlatan, make a thoroughly charming double act.

Meanwhile, the Doctor and the Professor are an effective double act of their own: two intelligent men delighting in each other's intellect. While Jago and Romana experience the wrath of the Pugilist, Litefoot and the Doctor discover the true source of his power – and in so doing, realise that the Earth is in far greater danger than the Doctor realised.

Everything concludes, quite aptly, in a pub, with the Doctor trying to avoid being flattened by a huge robot. Though there's never any suspicion that any of the leads are in real danger, Dorney throws in an almost cynical act of self-sacrifice from one of the characters that's nevertheless entirely in keeping with the Victorian melodrama styling of the play. *The Justice of Jalxar* is a marvellous release, and a fittingly grand reunion of these iconic characters. Bravo. **MATT MICHAEL**

---

are all Lalla Ward putting on the most tremendous plummy accent, may well make you burst out laughing.

But it's equally joyful to hear Ward do such a fabulous job of recreating the Romana of 1979 – full of impish playfulness, a faux haughty façade, and a world away from the weathered politician of the *Gallifrey* plays.

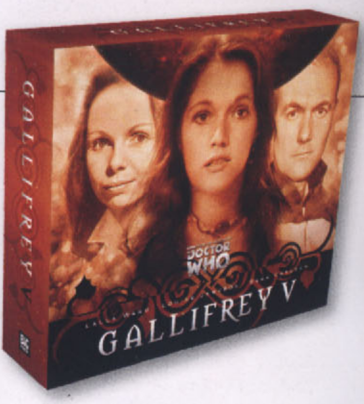
Some of the audio's themes are immensely thought provoking. Writer Jonathan Morris grimly satirises the tyranny of online crowds, turning on the dissenting voice with a cruelty that would almost never happen in 'real life', and the thoughtlessness that creeps in when your words escape online unfiltered by the norms of responsibility and consideration. However, Morris never labours the moral, preferring to walk the same fine line of Douglas Adams' *Doctor Who* scripts, which made smart observations through sublime comedy, and championed individual identity to machine-like conformity. As a result, *Babblesphere* is intensely evocative of that era, and immensely entertaining too. The best of the series so far, this story is *essential*. **MATT MICHAEL**

BBC
DOCTOR WHO
DESTINY OF THE DOCTOR
4 DOCTOR
1
2
3
4
5
6
7
8
9
10
11
50 YEARS
BBC
BABBLESPHERE
by Jonathan Morris
Performed by Lalla Ward and Roger Parrott

Gallifrey V

AUDIO DRAMA Big Finish

WRITTEN BY James Peaty, Una McCormack and David Llewellyn
STARRING Lalla Ward (Romana), Louise Jameson (Leela), Seán Carlsen (Narvin), Stephen Perring (Matthias), Steven Wickham (Valyes), Simon Fisher-Becker (Kavil), Barnaby Edwards (Zakar), David Yip (Hector), Anjli Mohindra (Maris)
RRP £25.00 (CD), £20.00 (download)



Fans of *Gallifrey* will remember that the fourth series ended with Romana and Leela's friendship in tatters, K9 sealed inside the axis between universes, and the rest of the team trapped on an alternative Gallifrey where Romana's counterpart had been assassinated and 'our' version had taken her place.

This fifth series begins with *Emancipation*, and a lengthy prologue that explains how New Gallifrey is working out. While Romana continues to investigate the secret of time travel, a technology this universe's Gallifreyans turned their backs on, Leela has taken command of the Outsiders. Meanwhile, Councillor Allora is scheming to consolidate her own power base prior to challenging Romana's authority.

Sadly, it's a complete misfire. Although Maggie Ollerenshaw has been drafted in as Allora, she's not a patch on Mary Tamm's Pandora or Lynda Bellingham's Darkel – mainly because the character is so utterly forgettable. Whereas in the past we've had fantastically catty exchanges between the female leads, here we get a bizarre discussion about recipes. *Gallifrey* was previously famous for its domineering divas and treacherous, weasely men – *Dynasty* in a fibreglass collar. This is more like *Eldorado*.

The rot continues in the second play, *Evolution*, which digs into the alternative Gallifrey's past and uncovers terrible buried secrets. But what's really revealed is how hollow this season is. When the audience might already be questioning why we should care about what happens on the 'real' Gallifrey let alone on a poor copy, it's probably not a good idea to have the regulars continually pointing out that they wish they could escape this boring universe.

The series crawls to a climax in *Arbitration*, in which a character we've never met gets held hostage for a crime we've never witnessed. Unfortunately, it's another mix of secrets revealed, friends reunited and torn apart, and dull bickering, and by the end we're not really any further on than we were at the start of the season.

This series of *Gallifrey* is one of the most tiresome, tedious and tepid products ever put out by Big Finish. It's to be hoped that the production team has a major re-think before the sixth and final season. The cliffhanger ending at least suggests a much needed new direction – hopefully one that will lead to the kind of high camp science-fiction adventure of the earlier plays, and not the bland parish council politics we get here. **MATT MICHAEL**

The Krotons

SOUNDTRACK Silva Screen

COMPOSED BY Brian Hodgson
RRP £TBC

BBC
DOCTOR WHO
THE KROTONS
SPECIAL SOUNDS BY
BRIAN HODGSON AND THE BBC RADIOPHONIC WORKSHOP
ORIGINAL TELEVISION SOUNDTRACK

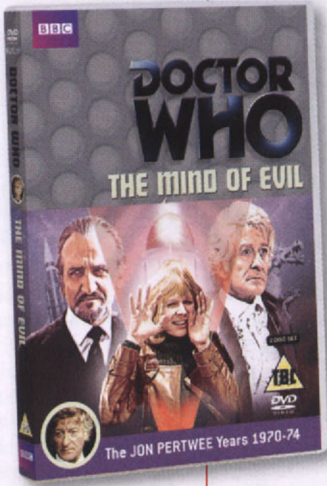
Silva Screen is quick to qualify this release. There's no hiding from the fact that it's short – a mere 26 minutes – or that this isn't really a music CD at all. *The Krotons* was a story whose budget didn't stretch to original music, so Brian Hodgson's special sound design was expanded to fill the gap. It is, however, extraordinarily evocative.

As marvellous as Murray Gold's movie score-like incidentals are for the TV series today, *The Krotons* is *Doctor Who* as it exists in the dark heart of a nightmare. The rhythmical rise and fall of some deep underground terror. The sonic, echoey ping-ping of unseen alien eyes monitoring every move.

Hodgson created his sound working from the written script. In this respect, his audio realisation of the Krotons' crystalline nature is arguably more successful than their on-screen design. In the mind's eye, the slowing electronic beat of *Birth of a Kroton* astutely gives the impression of a liquid form steadily hardening. Although some tracks outstay their welcome, such as the harsh feedback that serves for sliding doors, this fascinating disc is a nostalgic listen through to the very last bleep. **VANESSA BISHOP**

The Mind of Evil

DVD BBC
STARRING Jon Pertwee (the Third Doctor), Katy Manning (Jo Grant), Nicholas Courtney (Brigadier Lethbridge-Stewart)
WRITTEN BY Don Houghton
DIRECTED BY Timothy Combe
FIRST BROADCAST 30 January – 6 March 1971
RRP £20.42
RELEASED 3 JUNE 2013



The presence of the late Nicholas Courtney (Brigadier Lethbridge-Stewart) and Barry Letts (producer) on the bonus material for this release reveals just how long this story has been 'in preparation' as a DVD.

"*The Mind of Evil* was always going to be the most challenging Pertwee DVD project," points out picture restoration expert Peter Crocker, "because not a single one of the six episodes survive in colour. As such, the development of colour recovery by Richard Russell, building on the initial work done by James Insell's colour recovery working group, gave much hope. Episodes Two to Six of this story were among the first film recording negatives to be transferred in high definition and put through the colour recovery process. The results were extremely variable though, and far from excellent. All in all, there were many difficult problems to overcome – and this was the reason for delaying the release for almost four years."

The first episode stands apart from the others, in that almost uniquely for a film telerecording – non-technogeeks may look away for a second – containing no colour sub-carrier information which could be extracted. "The intention had always been to have Episode One colourised by Legend Films in the US," Crocker reveals, "as we did with *Planet of the Daleks* Episode Three. However, when we obtained a quote for the work in 2009, it was way beyond our budget. Therefore, as we'd made a commitment to restore all of Pertwee's stories back to full colour, we had to find a way to do it ourselves.

"I sub-contracted Stuart Humphryes to provide us with colourised 'keyframes' which could then be tracked by computer to fill the gaps – but in reality, the tracking proved much more difficult than we'd hoped. I suspect this is down to the very low resolution of the film recordings.

"Nevertheless, although the process ultimately depended more on hard graft than technological ingenuity, the end result more than matches our expectations. Stuart's work on the colours is exceptionally good, especially with difficult areas like skin and hair, and I think this sets a new benchmark for colourisation of film recordings."

Of course, the exemplary restoration work is but one reason to purchase this new set – there's interesting and unique supporting material on the disc as well. "As you'll realise straight away," says documentary producer Chris Chapman, "we shot this one a long time ago. In the summer of 2009, I was lucky enough to take Barry Letts, Nick Courtney, Terrance Dicks, Pik-Sen Lim, Fernanda Marlowe and Timothy Combe back to the real-life Stangmoor Prison, Dover Castle. I always love getting these documentaries out onto location, and this was a great example of an amazing setting bringing out the best in our interviewees.

"I think Tim Combe is *Doctor Who's* most underrated director, and Tim really opened up to us. That day, I was lucky enough to sit down for lunch with Barry Letts and Terrance Dicks. Barry was very frail but his memory was still sharp, and the pair of them were great company over a bite – his shared anecdotes with Terrance were a delight. Sadly, this was to be Barry's last on-camera interview, before his death just a few months later."

"Only now do I realise the irony of my situation," muses Toby Hadoke, on being asked about the guest-filled commentary track that he hosted. "I am asked about a DVD commentary I did about five years ago, and I can barely remember it. In the commentary in question, no doubt I spend over two hours expecting a poor group of stars to remember something from 35 years earlier. What a hypocrite! I do remember that we had an early, rough colour recovery version of Episodes Two to Six to commentate on, and Barry Letts – who always had an interest in technological breakthroughs – was very impressed. Katy's very fond of the story, which I hadn't been aware of, and Tim Combe's memory is phenomenal. And we get to prove Wikipedia wrong, which is always something I like to do!"

"Overall," reflects Peter Crocker, "it's been a rollercoaster journey over four years, and everyone involved is breathing a sigh of relief that we pulled it off! It's a great story, too often overlooked because of its black-and-white status. Now it's in colour, I think it'll be a favourite for a lot of fans!"

DAVID DARLINGTON

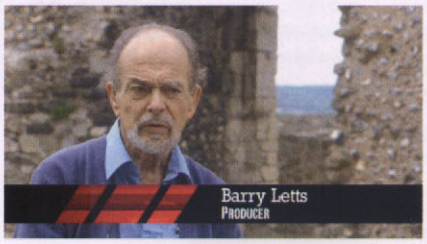
BUY IT BECAUSE... It's the one we've been waiting for. At last, *The Mind of Evil* is back in full colour!

Hand coloured for Episode One...

...and colour recovery in Episode Six.

"So that's what colour it is!"

> **"Humphryes' work on the colours is exceptionally good, especially with skin and hair."**



Pik-Sen Lim
CAPTAIN CHIN LEE

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

JUNE

MONDAY 3

DVD

■ ***The Mind of Evil***
by Don Houghton [Third Doctor and Jo] BBC DVD £20.42 See above

THURSDAY 6

BOOK

■ ***Harvest of Time*** by Alastair Reynolds [Third Doctor and Jo] BBC Books £16.99 See page 77

CD - AUDIO READING

■ ***Destiny of the Doctor 6: Trouble in Paradise***
by Nev Fountain
[Sixth Doctor and Peri]
AudioGO £10.20 See page 78

CD - TALKING BOOKS

■ ***The Planet of the Daleks***
by Terrance Dicks
[Third Doctor and Jo. Read by Mark Gatiss]
AudioGO £13.25 See page 78

■ ***Dalek Generation***
by Nicholas Briggs [Eleventh Doctor. Read by Nicholas Briggs]
AudioGO £15.99

■ ***Harvest of Time***
by Alastair Reynolds [Third Doctor and Jo. Read by Geoffrey Beevers]
AudioGO £15.99

MONDAY 24

DVD box set

■ ***Regeneration***
[*The Tenth Planet*, *The War Games*, *Planet of the Spiders*, *Logopolis*, *The Caves of Androzani*, *Time and the Rani*, the TV Movie, *Bad Wolf*/*The Parting of the Ways* and *The End of Time* in a limited edition collectors' album] BBC DVD £61.27

DOCTOR WHO
REGENERATION

Not even the Doctor can withstand the evil power of the Keller Machine.

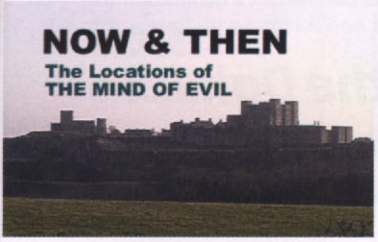
WHAT'S IT ABOUT?

The Doctor and Jo visit Stangmoor Prison for a demonstration of the Keller Machine – a device designed to extract negative emotions from convicted prisoners, leaving them pacified and reformed. But when it apparently goes wrong, a far more sinister purpose is revealed...

- This DVD features *The Mind of Evil* restored to full colour, with digitally remastered picture and sound

EXTRAS

- Commentary with Katy Manning (Jo Grant), Pik-Sen Lim (Chin Lee), Fernanda Marlowe (Corporal Bell), director Timothy Combe, producer Barry Letts, script editor Terrance Dicks and stunt arranger Derek Ware.
- *The Military Mind* – the making of the story with contributions from actors Nicholas Courtney (the Brigadier), Pik-Sen Lim, Fernanda Marlowe, and Timothy Combe, Barry Letts and Terrance Dicks.
- *Now and Then* – a look at the locations used in the making of the serial as they appear today.
- *Behind the Scenes: Television Centre* – a 1971 documentary presented by Norman Tozer which follows the activities at TV Centre over a 24-hour period.
- PDF of original *Radio Times* listings
- PDF of the 1971 Kellogg's Sugar Smacks promotion
- Photo gallery
- Subtitle production notes
- Coming soon – *Spearhead from Space*



Behind the scenes at TV Centre

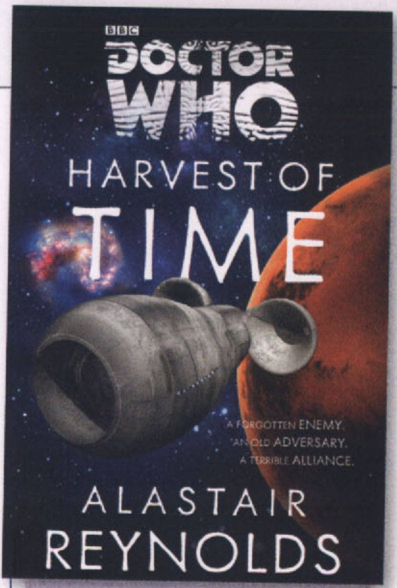
Harvest of Time

BOOK BBC Books

WRITTEN BY Alastair Reynolds

RRP £16.99

RELEASED 6 JUNE



WHAT'S IT ABOUT?

The Doctor believes something is afoot when the Brigadier begins to forget about UNIT's highest-profile prisoner. And he is not alone in his amnesia. As the alien Sild invade, the Doctor realises that to save the universe, he must save his arch-nemesis... The Master.

Michael Moorcock would appear to have started a fashion trend – who knew so many respected science-fiction authors have secretly always hankered after writing a *Doctor Who*? The latest is Alastair Reynolds, renowned creator of the *Revelation Space* series among many other novels.

"The timing of the opportunity was good," says Reynolds, "because in my 'normal' writing, I'm knee-deep in a big sequence of books which attempt to explore ideas of space exploration, technology, ecology and so on in quite a plausible way. It seemed to me that a *Doctor Who* book would give me a good break from all that, so in that sense I relished the idea of being able to work in a universe in which almost anything goes!

"I also didn't feel particularly constrained by the need to keep the book suitable for a family audience: my instinct was that if I just wrote what I intended to write, we could always tweak the content during the edits, and that's what happened. I didn't need any arm-twisting! *Doctor Who* is pretty much the only such property that I'd have had any interest in writing, though – it touches me on an emotional level that nothing else comes close to reaching."

With a nautical setting and the Master incarcerated as the story starts, there are definite hints of 1972's *The Sea Devils* in *Harvest of Time*. "I have no recollection of any of the first two Doctors," Reynolds reveals, "and no strong memories of the first Pertwee season, but I was of exactly the right age for Pertwee to become 'my' Doctor – and, of course, that period coincides with the heavy involvement of UNIT and the Doctor's enforced exile. You're right about *The Sea Devils* influence, and *The Green Death* was another big one for me. My abiding memory of that whole era is that there were lots of scenes with vehicles crashing through checkpoints, so I had to have one of those. And the Master, of course! I suspect that the last time I was genuinely scared out of my wits was during the Pertwee era, although there were a few moments in the early Tom Baker episodes. But there's a world of difference between watching *Doctor Who* when you're seven, and when you're ten."

What does Reynolds think his own regular readers will make of his little diversion into our world? "It'll be quite interesting to see what people make of it, as at the moment I genuinely have no idea! The science in it is absolutely crackers, of course, but I've tried to make the Doctor the kind of sceptical, rationalist man that I think Pertwee's character embodied very well. I suppose it's a bit broader, a bit more tongue in cheek – but I did take it seriously, even while having enormous fun!"

DAVID DARLINGTON

BUY IT BECAUSE... It's partly an intriguing sci-fi story, and partly an indulgent second-childhood romp. Who can't find the fun in that?

THURSDAY 27

MAGAZINE

- **DWM 462** Panini £4.75

FRIDAY 28

CD - AUDIO DRAMA

- ***Prisoners of Fate*** by Jonathan Morris [Fifth Doctor, Tegan, Turlough and Nyssa] Big Finish £14.99 See page 79
- ***The Dalek Contract*** by Nick Briggs [Fourth Doctor, Romana, K9] Big Finish £10.99 See page 79

CD - AUDIO READING

- ***Council of War*** by Simon Barnard and Paul Morris [Benton] Big Finish £8.99 See page 79

JULY

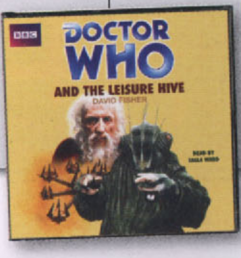
THURSDAY 4

CD - AUDIO READING

- ***Destiny of the Doctor 7: Shockwave*** by James Swallow [Seventh Doctor and Ace] AudioGO £10.20

CD - TALKING BOOKS

- ***Shroud of Sorrow*** by Tommy Donbavand [Eleventh Doctor and Clara. Read by Frances Barber] AudioGO £15.99



- ***The Leisure Hive*** by David Fisher [Fourth Doctor, Romana. Read by Lalla Ward] AudioGO £13.25

MONDAY 15

Blu-ray

- ***Spearhead from Space*** by Robert Holmes [Third Doctor, Liz Shaw, the Brigadier] BBC £TBC

THURSDAY 25

MAGAZINE

- **DWM 463** Panini £4.75

WEDNESDAY 31

CD - AUDIO READING

- ***Mastermind*** by Jonathan Morris [The Master] Big Finish £8.99

CD - AUDIO DRAMA

- ***Persuasion*** by Jonathan Barnes [Seventh Doctor] Big Finish £14.99
- ***The Final Phase*** by Nicholas Briggs [Fourth Doctor, Romana and K9] Big Finish £10.99
- ***Counter-Measures: Series 2*** by Matt Fitton, James Goss, Mark Wright & Cavan Scott, John Dorney [Counter-Measures] Big Finish £30.00 ►

Trouble in Paradise

AUDIO READING AudioGO
WRITTEN BY Nev Fountain
PERFORMED BY Nicola Bryant and Cameron Stewart
FEATURING The Sixth Doctor and Peri
RRP £10.20 (CD), £6.79 (download)
RELEASED 6 JUNE

Following his acclaimed 2011 audio play *Peri and the Piscon Paradox*, Nev Fountain is back with another adventure for the Sixth Doctor and Peri Brown. "Having done *Piscon Paradox*, I think he's completely under the skin of that character, so it's great," observes Nicola Bryant, who played Peri on screen. "He knows the character so well – I never have to tell him 'That's not quite what she would do...' – and the combination of characters and events that he's put together for this story make it very exciting..."

This story is *Trouble in Paradise*, the Sixth Doctor's instalment of the *Destiny of the Doctor* series, narrated by Nicola. It's directed by John Ainsworth, who also directed *Piscon Paradox* – given that earlier story's success, did he just ask Nev Fountain for more of the same? "The brief – as with all the writers on this series – was that it had to be authentic to the era," explains John, "so it couldn't be another *Piscon Paradox* in that it couldn't be quite so different and off-the-wall. *Trouble in Paradise* is a historical story that would be way beyond budget for *Doctor Who* then – and probably now! – but nevertheless, in terms of the characters and the way the story works, it's in keeping with what was done on TV at the time.

"It's what *Doctor Who* fans sometimes call a 'pseudo-historical' story," explains John, "Like the Third Doctor story *The Time Warrior* [1973-74], in that it's set in the past but it does have a sci-fi element to it."

All five previous *Destiny of the Doctor* adventures have involved the Eleventh Doctor in some form, and *Trouble in Paradise* continues the idea – but this time, rather than cropping up mid-story, he's there right at the start. "The Eleventh Doctor's message becomes the main instigator of the whole story," John elaborates. "I think that gives the story a different shape, and the Doctor a different motivation all the way through."

Peri shines throughout the adventure. "In a lot of the new audio plays and talking books, there's perhaps a tendency to give the older companions more to do than they had in the television series – the Doctor's still got to be your leading man, but you don't want the companions just running around screaming at monsters and saying 'Doctor, help me!'," John observes. "That's certainly something that Nev is also aware of, and Peri does have more to do in this one – she gets a little more independence. She challenges the Doctor, actually, which is perhaps something that doesn't always happen.

"I'm trying not to spoil the story, but the Doctor has a particular belief, and Peri comes out with 'Well actually, that's not the way it is, these are the facts...' She argues the other side of things, and gets very cross with him at one point, to the extent that she storms off on her own..."

DAN TOSTEVIN

BUY IT BECAUSE... The Doctor and Peri clash over the ethics of time-travelling!

BBC
DOCTOR WHO
DESTINY OF THE DOCTOR
6
TROUBLE IN PARADISE
by Nev Fountain
Performed by Nicola Bryant and Cameron Stewart
BBC

WHAT'S IT ABOUT?

Responding to a desperate summons from the Doctor's future self, he and Peri find themselves on a sailing ship in 1492, where the crewmen are gripped by superstitious fear. They say the Devil walks among them...

The Planet of the Daleks

AUDIO READING AudioGO
WRITTEN BY Terrance Dicks
READ BY Mark Gatiss
FEATURING The Third Doctor and Jo Grant
RRP £13.25 (CD) £8.95 (download)
RELEASED 6 JUNE

There are many people of a certain age who go a bit wibbly when you mention *Planet of the Daleks*; it seems to be a tale which looms large in the memory of those who saw it at the time and then read this novelisation...

"I owned and doted over so many Target books," reminisces narrator Mark Gatiss. "The chilly blue spined *Abominable Snowmen*! Scary Hartnell on *The Daleks*! Frizzy haired Tom on *Revenge of the Cybermen*! – but my favourite was always *Planet of the Daleks*. Not just because it was one of the most beloved stories from my beloved Third Doctor but because I owned it in the strange, glossy, large format version of the Marks & Spencer Dalek Special! And it was this version that I read and re-read whenever I was off school. Reading the audiobook has brought things wonderfully full circle – and also brings back the taste of Oxtail Soup and Lemsip!"

"Mark had told me several years ago that he would consider reading a Target book, if he was available," says commissioning editor Michael Stevens. "I've been delighted with the way this one has turned out and would jump at the chance of Mark reading another, if the right book came along. He's a man of many talents, and I'm glad to have him making his 'Classic Novels' début, particularly in this momentous year."

"Mark's love for the story really shines through his performance," insists sound designer Simon Power. "It's so assured that it almost sounds like he could have recited the whole thing without a script! And this has to be one of the best Dalek serials of them all! There's lots that echoes *Doctor Who and the Daleks*, which was the first novel we made into an audiobook back in 2004. That's a great story, of course, and to my mind there's little to match a big scrap between the Daleks and the Thals. It seems like the perfect battle between nature and technology: the old and the new. It's all packed with symbolism and I think that's why it works so well."

"I have a soft spot for the book," Stevens admits, "as I do for so many of the 'middle-period' Target books. For boys and girls of a certain age, the Target Books novelisations can evoke happy memories not just of the stories themselves but of caravan holidays, sick days off from school, long car journeys and even – for those lucky ones – reading in class!"

DAVID DARLINGTON

BUY IT BECAUSE... It's one of the books that taught a generation to read! And it's read with love.

BBC
DOCTOR WHO
AND THE PLANET OF THE DALEKS
TERRANCE DICKS
READ BY MARK GATISS
with Dalek voices by Nicholas Briggs

WHAT'S IT ABOUT?

The TARDIS takes the Doctor and Jo to the hostile jungle of the planet Spiridon. There they encounter a group of Thals from Skaro, who reveal that the Daleks are on Spiridon, researching invisibility. However, the Doctor soon discovers that the Dalek threat is far greater than he first believed...

> **"It was *Planet of the Daleks* that I read and re-read whenever I was off school."**

AUGUST

THURSDAY 1

CD - AUDIO READING

- ***Destiny of the Doctor 8: Enemy Aliens*** by Alan Barnes [Eighth Doctor and Charley Pollard] AudioGO £10.20

CD - TALKING BOOK

- ***The Greatest Show in the Galaxy*** by Stephen Wyatt [Seventh Doctor and Ace. Read by Sophie Aldred] AudioGO £13.25
- ***Summer Falls*** by James Goss writing as Amelia Williams [Read by TBC] AudioGO £13.25

MONDAY 5

DVD

- ***The Green Death Special Edition*** by Robert Sloman [Third Doctor, Jo, the Brigadier, Captain Yates, Sergeant Benton] BBC DVD £20.48

THURSDAY 22

MAGAZINE

- **DWM 464** Panini £4.75

MONDAY 26

DVD

- ***The Ice Warriors*** by Brian Hayles [Second Doctor, Jamie and Victoria] BBC DVD £20.42

SATURDAY 31

CD - INTERVIEW

- ***Benjamin & Baxter*** Christopher Benjamin and Trevor Baxter interviewed. Big Finish £6.00

CD - AUDIO READING

- ***The Alchemists*** by Ian Potter [First Doctor, Susan] Big Finish £8.99

CD - AUDIO DRAMA

- ***Iris Wildthyme – Series 4 Box Set*** by Cavan Scott, Mark Wright and David Bryher. [Iris Wildthyme] Big Finish £25.00
- ***Starlight Robbery*** by Matt Fitton [Seventh Doctor] Big Finish £14.99

WHERE TO BUY

Big Finish: Visit *bigfinish.com* or email *sales@bigfinish.com* Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF.

AudioGO: Available from shops or *audiogo.com/uk*

Prisoners of Fate

AUDIO DRAMA Big Finish

WRITTEN BY Jonathan Morris
STARRING Peter Davison (the Fifth Doctor), Janet Fielding (Tegan), Mark Strickson (Turlough), Sarah Sutton (Nyssa), Sarah Dougles (Sibor), Alastair Mackenzie (Galen)
RRP £14.99 (CD), £12.99 (download)
RELEASED 28 JUNE

Back in 2010, Big Finish brought back some old friends with a new twist. In a casting coup, the Fifth Doctor travelled with Tegan and Turlough – with actors Janet Fielding and Mark Strickson coming on board after just a handful of previous *Doctor Who* audio appearances between them – and encountered their old friend Nyssa. For the TARDIS crew, it had been just days since they last saw her, but for Nyssa herself, 50 years had passed. Their new adventures together as a foursome have run for four years – but this month, some of the dangling story threads from that initial reunion are being tied up...

"It's been established in previous audios that in those years after she left the Doctor, Nyssa now has a son and a daughter, and the son's called Adric. In [2010 audio] *Cobwebs*, Nyssa went off exploring to find a cure for Richter's Syndrome, when Adric was ten years old, and my story takes place 25 years later – which means Nyssa's son has grown up without her. He has grown up thinking his mother died when he was ten years old, and then she turns up out of the blue. There's a lot of heartbreak with a big adventure going on as well!"

DOCTOR WHO
PETER DAVISON in
PRISONERS OF FATE
by JONATHAN MORRIS
ALSO STARRING
JANET FIELDING
MARK STRICKSON
SARAH SUTTON
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

Was that tough to juggle in the script? "It's one of the hardest things I've had to write," he admits, "in part because the brief was so complicated and difficult to get my head around, with the timescales... The first episode is the fallout of the situation with Nyssa and her son, and then the trick was to come up with a storyline that uses that relationship, uses the problem of their missing 25 years.

"There are some tough choices. What if Nyssa was offered the chance to go back and spend those 25 years with her son, but the cost was other terrible consequences? It's about finding the biggest possible dilemmas within the sequences of events we had to do.

"It was tough because there's a lot – by necessity – of people telling other people what's going on, because of how complicated the situations are, but the emotional subtext has to be there throughout all that as well..." **DAN TOSTEVIN**

BUY IT BECAUSE... It's a story listeners have waited four years for – and an emotional rollercoaster...

WHAT'S IT ABOUT?

Twenty-five years ago, Nyssa bade a painful farewell to her young family and set off into space, in search of a cure for a deadly disease. She never returned. When the TARDIS lands on Valderon, the scene is set for a painful reunion, but not only for Nyssa...

The Dalek Contract

AUDIO DRAMA Big Finish

WRITTEN BY Nicholas Briggs
STARRING Tom Baker (the Fourth Doctor), Mary Tamm (Romana), John Leeson (K9), David Warner (Cuthbert), Toby Hadoke (Mr Dorrick), Nicholas Briggs (The Daleks)
RRP £10.99 (CD), £8.99 (download)
RELEASED 28 JUNE

As this year's run of Fourth Doctor adventures at Big Finish thunders towards its finale, the Daleks are putting in an appearance. Nicholas Briggs is the author of *The Dalek Contract*, the latest of many of his scripts to feature the metal monsters.

Nick's Dalek stories often seem to add a new twist to the Doctor's old foes. "I don't intentionally set out to do something breathtakingly new with the Daleks," he admits. "Having said that, I suppose I instinctively follow the Terry Nation tradition of always adding some new element. Here I have them apparently being mercenaries. It appears that they are kind of guns for hire, who Cuthbert's agents have sought out to control a planet's population. That creates the new vibe of Daleks apparently just threatening to arrest people rather than exterminate them."

The Cuthbert in question is the same one we met earlier in this series and *The Dalek Contract* expands upon some hints dropped in previous stories, as Nick explains. "We were told in *Sands of Life* and *War Against the Laan* that the mysterious CEO of the Conglomerate, this man known only as 'Cuthbert', had been conducting some kind of dimensional experiment in the Proxima System. In this story, we find out what that experiment was, what it did, and how he is attempting to cope with the consequences."

This story's companion, the Mary Tamm incarnation of Romana, never faced the Daleks on screen. "And just for the record," points out Nick, "when Lalla Ward's Romana says she doesn't know anything about the Daleks in *Destiny of the Daleks* on TV, she's under duress and means she doesn't know what they're up to... not that she's never heard of them! Mary's Romana deals with the Daleks in the way she deals with most things. She treats them as if they are as smart as her and then is so unimpressed and rather dismissive when she realises they are not. Mary was rather thrilled to be working with the Daleks. In fact, she was particularly complimentary about these scripts, which I was massively grateful for..." **DAN TOSTEVIN**

DOCTOR WHO
TOM BAKER and
MARY TAMM in
THE DALEK CONTRACT
by NICHOLAS BRIGGS
FEATURING
DOMINIC MAFHAM
DAVID WARNER
with NICHOLAS BRIGGS
as THE DALEKS
and JOHN LEESON as K9
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

WHAT'S IT ABOUT?

The Doctor and Romana find themselves in the Proxima System, where enigmatic Conglomerate CEO Cuthbert has been conducting an experiment which might accidentally rip the universe apart. What is Cuthbert really up to and how do the dreaded Daleks fit into his plan?

BUY IT BECAUSE... It's a unique opportunity to hear Mary Tamm's Romana face up to the Daleks.

Council of War

AUDIO DRAMA Big Finish

WRITTEN BY Simon Barnard and Paul Morris
PERFORMED BY John Levene and Sinead Keenan
FEATURING Sergeant Benton
RRP £8.99 (CD), £7.99 (download)
RELEASED 28 JUNE

Sergeant Benton makes his *Companion Chronicles* début this month in *Council of War* – and although the writers behind the story are new to the range, they're old hands in the worlds of *Doctor Who*, Big Finish, and audio drama.

"I wrote *The Scarifyers* with Paul Morris for my own company, Bafflegab," explains Simon Barnard, of the series of audio dramas that's starred *Doctor Who* alumni Terry Molloy, David Warner, and Nicholas Courtney, "and that came to the attention of a few people at Big Finish. We were invited to pitch ideas," he continues. "We came up with two ideas – one was about Benton in his later years, having left UNIT, working in a garage selling used cars – but David wanted something about Benton going into space..."

DOCTOR WHO
JOHN LEVENE
COUNCIL OF WAR
by SIMON BARNARD and PAUL MORRIS
SINEAD KEENAN
MARGERY PHIPPS
THE COMPANION CHRONICLES
THE AUDIO ADVENTURES OF DOCTOR WHO

Benton is one of the recurring UNIT characters from the Third Doctor's era who appeared often enough to be a familiar, fan-favourite, but was never fully fleshed-out... "There's so little," Simon acknowledges. "He's a sort of down-to-earth, reliable, uncomplicated soldier. In a way, you've got a blank canvas to work with, but it's sort of a bit *too* blank, so what we did in the end was pair him up with someone who was basically his opposite – there's this character called Margery Phipps [played by *The End of Time*'s Sinead Keenan] who's a feminist, a pacifist, an environmentalist... because Benton, even in historical context, seems a bit old-fashioned; he's not a hippy, he's not got long hair, he seems more like he belongs in the 1960s. So it was taking that idea and building a story around that, really.

"The only other thing was I had this idea in my head of him being like the Milk Tray Man, or a sort of Debenhams, cut-price James Bond. He's got that sort of rugged, stereotypical, chiselled-jawed action-hero look, so one thing we did do was start the story with him being undercover.

"It's an action story," Simon sums up, "and a sort of romance as well. There's an alien race who are pacifists, but being pacifist has left them vulnerable to alien invasion, which is where Benton's soldiering skills come into play..." **DAN TOSTEVIN**

BUY IT BECAUSE... At long last, Benton finally gets to be the star of the show!

WHAT'S IT ABOUT?

Sergeant Benton is investigating ghosts and missing people in Kettering, while undercover as a local councillor. An alien incursion in the town hall leads him on a journey to a terrible future...

PRIZES TO BE WON!

Enter this month's competitions for the chance to win *Doctor Who* Blu-rays, DVDs, books and audios!

WIN! DALEKS ON BLU-RAY!

Not only does 2013 mark the 50th anniversary of *Doctor Who*, but it is also the centenary of the acclaimed film actor, Peter Cushing. To mark both occasions, Studiocanal is releasing digitally remastered versions of the 1960s movies *Dr Who and the Daleks* and *Daleks' Invasion Earth 2150 AD* on DVD and Blu-ray, both of which star Cushing as Dr Who.

As well as the movies, the discs also include several extras including a commentary on *Dr Who and the Daleks* by stars Roberta Tovey and Jennie Linden, an interview with Bernard Cribbins who stars in *Daleks' Invasion Earth 2150 AD*, an interview with author Gareth Owen and features on the films.

The films are released individually on 3 June, £10.25 on DVD and £12.50 on Blu-ray, and together in a limited collectors' edition. We have **FIVE** copies of the Blu-ray limited special edition to give away and one could be yours if you can answer the following question:

LIMITED COLLECTOR'S EDITION
2 SET
DR. WHO & THE DALEKS
DALEKS' INVASION EARTH 2150 A.D.
DOCTOR WHO
DIGITALLY RESTORED

In *Dr Who and the Daleks*, which vital part of TARDIS does Dr Who pretend is faulty?

- **A** The Fluid Link
- **B** The Atom Accelerator
- **C** The Zygma Circuit

Phone **09011 542 221** to enter, or post your entry to the address below, starting with: "COME ALONG SUZY!"

WIN! PRISONERS OF FATE CD!

The latest *Doctor Who* audio drama from Big Finish is *Prisoners of Fate*, featuring Peter Davison as the Fifth Doctor in a tale that ventures into Nyssa's past...

Twenty-five years ago, with Richter's Syndrome running rampant throughout the galaxy, the brilliant biochemist Nyssa bade a painful farewell to her young family and set off into space, in search of a cure for this deadly disease. She never returned. Now, her grown-up son continues her work on the penal colony of Valderon. So when the TARDIS lands on Valderon, bringing the Doctor, Tegan, Turlough and Nyssa to its fortress prison, the scene is set for a painful reunion – but not only for Nyssa. The Doctor's past is about to catch up with him too...

Prisoners of Fate is available in July on CD for £14.99 and for £12.99 as a download. Big Finish has kindly given us **FIVE** CDs to give away to the readers who can answer this question:

DOCTOR WHO
PETER DAVISON in
PRISONERS OF FATE
by JONATHAN MORRIS
THE AUDIO ADVENTURES OF DOCTOR WHO
ALSO STARRING JANET FIELDING MARK STRICKSON SARAH SUTTON
FULL CAST AUDIO DRAMA

Nyssa is an expert in which specialised science?

- **A** Thermodynamics
- **B** Bioelectronics
- **C** Boyle's Law

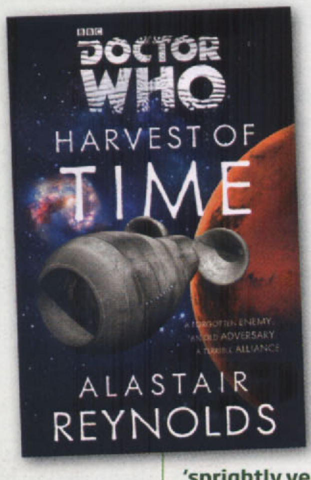
Phone **09011 542 222** and leave your details to enter, or post your entry to the address below, starting with Nyssa's lament: "I KNOW SO LITTLE ABOUT TELEBIOGENESIS."

WIN! HARVEST OF TIME NOVEL!

Acclaimed science-fiction author Alastair Reynolds has written *Harvest of Time*, a brand new *Doctor Who* novel featuring the Third Doctor and Jo.

Set during the Doctor's exile to Earth, the Doctor and UNIT are called in to investigate a mysterious incident on a North Sea drilling platform. The Doctor believes something is afoot, and no sooner has the investigation begun when something even stranger takes hold: the Brigadier is starting to forget about UNIT's highest-profile prisoner. And he is not alone in his amnesia. As the alien Sild escape from their billion-year imprisonment and begin their invasion of Earth, the Doctor faces a terrible dilemma. To save the universe, he must save his arch-nemesis... the Master!

Harvest of Time is released in hardback by BBC Books on 6 June, priced £16.99, and we have **FIVE** copies of the novel to give away for readers who can answer the following question:



What did the Doctor call his 'sprightly yellow roadster'?

- **A** Bessie
- **B** Betsy
- **C** Betcha By Golly Wow

Phone **09011 542 223** and leave your details to enter, or post your entry to the address below, starting with the Third Doctor's complaint: "IT SEEMS THAT I'M SOME KIND OF A GALACTIC YO-YO."

WIN! TROUBLE IN PARADISE CD!

The Doctor and Peri find themselves on a sailing ship in 1492, where the crewmen are gripped by superstitious fear. They say the Devil walks among them. Even though they have landed in paradise, they fear that 'El Diablo' himself will drag them over the edge of the world and into the depths of hell. When the Doctor and Peri meet the captain of the ship, they both discover that heroes can sometimes behave un-heroically. Peri's reaction leads her into deep water, and soon the Doctor fears not only for her life but also for the existence of the ship, the paradise island, and the Universe itself...

Nicola Bryant – who played Peri in the TV series – performs *Trouble in Paradise* by Nev Fountain which is released on CD and download on 6 June. Thanks to AudioGO, we have **FIVE** CD copies (worth £10.20) to give away, and one could be yours if you can answer this question:

After travelling with the Doctor, Peri reportedly became the wife of which monarch?

- **A** King Yrcanos
- **B** King Peladon
- **C** King Kong

Phone **09011 542 224** and leave your details to enter, or post your entry to the address below, beginning with Peri's heartfelt plea: "DON'T LET'S ARGUE."

BBC
DOCTOR WHO
DESTINY OF THE DOCTOR
6 DOCTOR
50 YEARS
TROUBLE IN PARADISE
by Nev Fountain
Performed by Nicola Bryant and Cameron Stewart

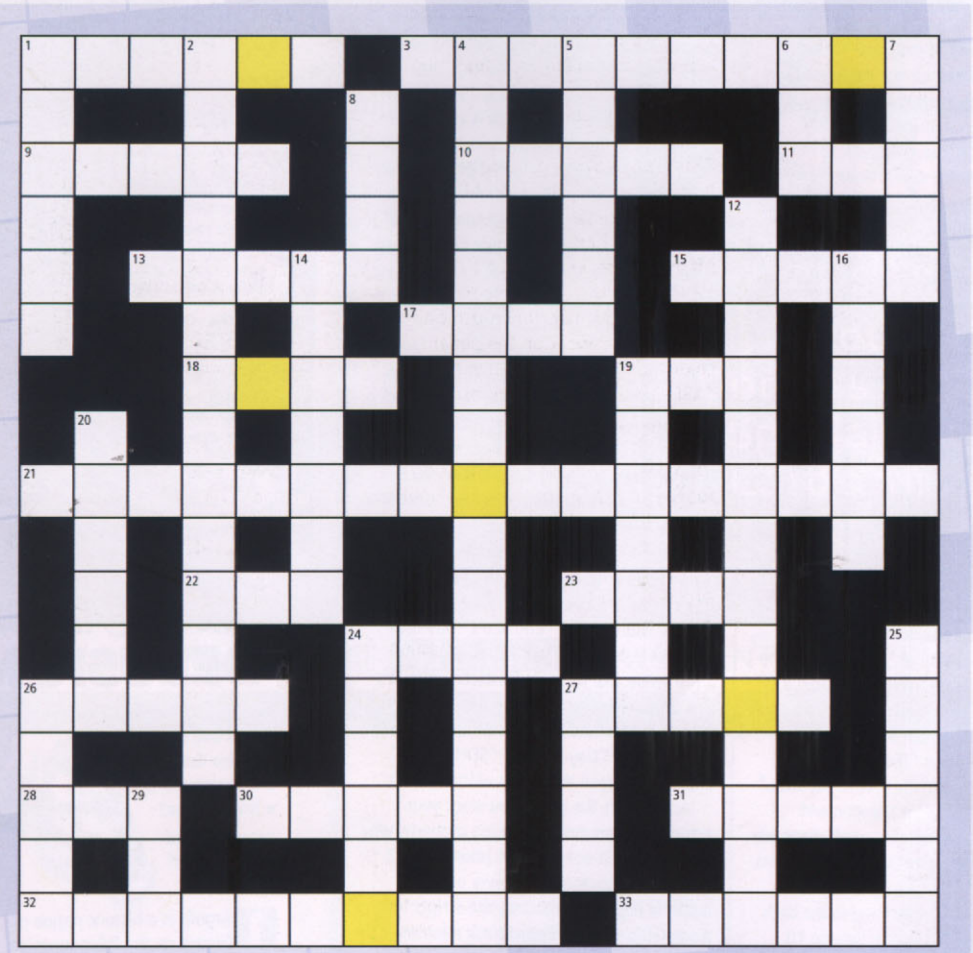
HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 30 May 2013 and close at midnight on Wednesday 26 June 2013. Service Provider: Spoke, 0870 880 4869 **BY POST:** Send to **Doctor Who Magazine** 461, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 26 June 2013.

TERMS AND CONDITIONS: Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

CROSSWORD

Do you know your Mr Sweet from your Mr Clever? If so, why not pit your wits against this puzzle?



ACROSS

1 Oswin Oswald and Arthur Stengos, for example (6)
3 Manifestations of the Great Intelligence (10)
9 General area where the Nestene control units* fell to Earth (5)
10 Olive Hawthorne, for example (5)
11 Production code for *Death to the Daleks* (1,1,1)
13 (and 15 Across) The ___ __ _____ – one of the most tranquil places in the universe (3,2,5)
15 See 13 Across
17 One of the Seers that served the Oracle (4)
18 The Tribe of the ____ (4)
19 B-side of 1973 *Doctor Who* theme single (3)
21 The Doctor and his companions faced this when they visited Hedgewick's World (9,2,6)
22 A companion of the Doctor (3)
23 The Daleks, the Elders and the Exxilons all had one (4)
24 What Ada called 12 Down (4)
26 First name of an actor who played one of the Doctor's companions (5)
27 One of the strange inhabitants of House's domain (5)
28 Drahvins used one to disable a Chumbley (3)
30 He was a past master at the double entry (5)
31 He was killed by Salamander (5)
32 Where the Doctor is buried (10)
33 The ______ – the Van Baalen brothers intended to claim it as salvage (1,1,1,1,1,1)

DOWN

1 Azal (6)
2 *Sarah Jane Adventures* story that featured the Brigadier (5,2,3,4)
4 US agents tasked with recovering a lost satellite (4,3,10)
5 His gift was death to all humanity (6)
6 ___ Adrian from *The Myth Makers*, or ___ Arthur from *Planet of Fire* (3)
7 He received calls from the impossible astronaut (5)
8 Dan ____ – director (4)
12 Mr Sweet's partner in crime! (3,11)
14 Tracy-Ann _______ – she played a Cyberman! (7)
16 (and 25 Down) A member of the Silver Cloak who took a shine to the Doctor (6,6)
19 Grisenko said Clara's was excellent (7)
20 His sanity was restored when he looked into the Box of Jhana (6)
24 Acomat, for example (6)
25 See 16 Down
26 First name of an actor who played one of the Doctor's companions (5)
27 Organisation that has a base beneath the Tower of London (1,1,1,1)
29 A weapon used by the Master (1,1,1)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION

S	■	■	P	A	L	M	E	R	■	S	K	A	L	D	A	K
H	A	L	■	■	■	A	■	E	■	A	■	C	■	E	■	■
A	■	■	■	■	G	R	I	S	E	N	K	O	■	T	■	A
R	■	O	■	H	■	Y	■	P	■	D	■	M	A	S	E	R
D	I	B	B	E	R	■	T	O	B	Y	■	A	■	E	■	C
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W	A	Y	S	■	B	A	N	D	R	I	L	■	S	■	■	S
O	■	M	■	■	■	R	■	T	■	■	■	■	E	■	■	E
T	H	E	R	I	N	G	S	O	F	A	K	H	A	T	E	N
A	■	■	A	■	■	■	■	A	■	V	■	■	■	R	■	S
N	■	■	Y	■	R	A	I	L	T	O	N	■	P	I	K	E
■	■	W	■	M	■	■	■	L	■	N	■	W	■	C	■	■
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M	U	T	O	S	■	A	■	A	■	R	■	O	■	Y	■	A
I	■	S	■	T	I	M	E	L	O	O	P	■	■	■	■	R
■	■	O	■	O	■	O	■	L	■	M	■	■	■	P	I	G
K	O	N	T	R	O	N	■	S	T	E	V	E	N	■	■	A

LAST ISSUE'S PRIZE WORD: SNOWMEN

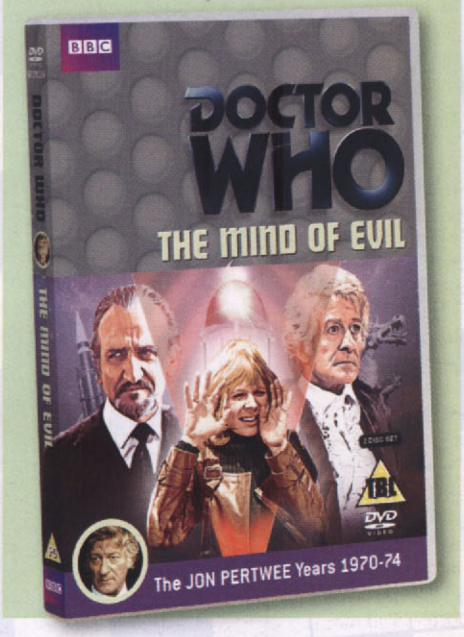
WIN!

THE MIND OF EVIL DVD!

Whith UNIT responsible for the security of a world peace conference the Doctor discovers that the Master intends to trigger a global conflict with an alien mind parasite and an army of convicts. *The Mind of Evil* from 1971 stars Jon Pertwee as the Third Doctor and has been restored to colour for its DVD release on 3 June priced £20.48. Thanks to BBC DVD, we have **FIVE** copies to give away to readers who can complete the crossword to the left, and rearrange the letters in the yellow squares to form an alias used by the Doctor's arch enemy, the Master.

Phone **09011 542 232** to enter, or post your entry to the address on the opposite page, starting with the Doctor's excellent Chinese: "KAM SI YA."

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 30 May and close at midnight on Wednesday 26 June 2013. Service Provider: Spoke, 0870 880 4869. For full terms and conditions see opposite page.



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* "Thunderballs" I calls 'em.

WOTCHA!

The page that tolerates this century, but doesn't enjoy it. **BY THE WATCHER**

A History of Doctor Who in 100 Objects...

#32

A CHITTINOUS RUTON

Good evening. I am squeaking to you today on behalf of the Loyal Society for the Prevention of Pismronunciation. Yes, in the tsunamic wake of MetebelisGate, the celebrated worms of the late Ronnie Barker have seldom seemed so tropical.

Okay, so we all know about the Metebelis mishap. But what you might not know is that, before fate intervened, it was actually spotted and corrected. The early cutting copies of *Hide* featured the correct pronunciation, and you don't have to take my word for that. Here's Steven Moffat: "It was wrong on the original take, so we got it redone as a wild track. It was right on all the cutting copies. But when I got to the dub it was wrong again – back to the original sound. It was a very late dub and we only had hours before we sent the DVD version, which has to be identical to the broadcast version. So, given the expense (we'd pay a fine), I bought the take. And a bunker."

So let's just be a little forgiving, shall we? And let's bear in mind that such things have happened before. Eyebrows might have been raised last year when 'Spiridon' was mispronounced in *Asylum of the Daleks*, but at least Oswin had the excuse of never having heard of the place – there can be no such exoneration for the Seventh Doctor, who similarly goes with "spirri-don" in *Remembrance of the Daleks*. This means that 'Spiridon' has now been mispronounced in more stories than it has been correctly pronounced. I'm not sure what conclusion we can draw from that, but it's certainly food for thought.

The Me-TEB-elis crystal. Strangely Metebelis-crystal-shaped 'subset of the Eye of Harmony' not pictured.

Fernettik spelling in *The Invizabul Enermee.*

From Jon Pertwee's "Daymons" to Tom Baker's "Rutons", plenty of *Doctor Who*'s core vocabulary has been put through the mangle over the years. Tom in particular is something of a serial offender: in *The Keeper of Traken* he decides to say "Melkor" while all around him are sticking to "Melkur", and other wilful idiosyncrasies include his "shameleon factor" in *Horror of Fang Rock*, and his curious assertion in *The Robots of Death* that the bumblebee is a "Tehran insect". But if it's real-world vocab we're talking about, then the most celebrated blunder is Mr Pertwee's erroneous pronunciation of "chitinous" in *The Green Death*, which prompted a viewer to write to the production office with the corrective rhyme: "The reason I'm writin' / Is how to say kitin."

As for Spiridon and Metebelis – well, planetary pronunciation problems are by no means confined to the back end of Season 10. During our first trip to Telos in *The Tomb of the Cybermen*, there's a distinct lack of consensus among the cast about whether we're going with "Tell-os" or "Tea-loss", and the former doesn't really become embedded as the official pronunciation until *Earthshock*. Then there's Gallifrey itself, which has scampered up and down the scale between "Galli-fray" and "Galli-free" with joyous abandon ever since Jon Pertwee first had a crack at it in *The Time Warrior*. That same story saw a fabled contretemps between director Alan Bromly and actor Kevin Lindsay regarding the pronunciation of the new monster's name: when Lindsay delivered his line "I am a Sontaran officer", the director intervened and said, "Kevin, I think it's pronounced 'SON-taran.'"

According to legend, Lindsay put his hand on his hip and fired back, "Listen, ducky, I come from the bloody planet – I know how to pronounce it!" So Son-TAR-an it became, and that's how it has remained ever since. Except when Donna hilariously mispronounces it in *The Poison Sky*, of course.

Which brings us to those goofs which are deliberately scripted, from Ben's "Mandos" to Jackie Tyler's "Cidermen" and "Slickeen", via Jamie's "Hungryman" and Ace's "Day-leks". That last one doesn't really make an awful lot of sense: like Donna's Sontaran gaffe, it's a mispronunciation based on how the word is spelt, not on how it sounds. You'd have no reason to say "Day-leks" or "SON-tarans" unless you'd seen the words written down.

And there's the rub. If you want your actors to pronounce something properly, why not just spell it out for them phonetically? To avoid explaining things over and over again to embattled readers, the scripts for AudioGO's narrated soundtrack releases employ sensibly unambiguous spellings: Douglas Adams might not have recognised "Keemus", "Praylix" and "Tankreddi", but they deliver the job with maximum efficiency and save valuable studio time. One is reminded of those futuristic spellings in *The Invisible Enemy*: all "Isolayshun ward" and "Imurjinsee egsit". In future, if scriptwriters want to ensure that arcane old *Doctor Who* vocab is properly pronounced, then maybe that's the way to go.

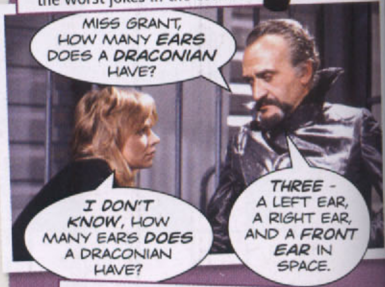
IN A NUTSHELL: The reason for this appeal is / How to say Metter-bee-lis.

TOP TEN WESTERNS

THE MAGNIFICENT SEVRIN
A FISTFUL OF DOLANDS
THE GOOD, THE BAD AND THE OGRI
JAGO UNCHAINED
NO COUNTRY FOR OLD MOTHER
BUTCH CASTELLAN AND THE SUNDVIG KID
A MAN CALLED HORUS
ONCE UPON A TIME IN THE WESTER
THE MAN WHO SHOT LIBERTY HALL
BRING ME THE HEAD OF ALPHREDO CENTAURI

WHAT A LOAD OF RUBEISH

The bespectacled boffin analyses the worst jokes in the cosmos.


MISS GRANT, HOW MANY EARS DOES A DRACONIAN HAVE?
I DON'T KNOW, HOW MANY EARS DOES A DRACONIAN HAVE?
THREE - A LEFT EAR, A RIGHT EAR, AND A FRONT EAR IN SPACE.

VERDICT: "How very odd."

THE *Six Faces* OF DELUSION

Planets? They're all Greek to me. Which five of these are genuine Greek gifts, and which one is a Trojan horse?

Answer revealed at the bottom of the page.

1. Argolis is a historic region of Greece on the Peloponnesian peninsula.
2. Xeros is a small village on the island of Cyprus.
3. Kastria is an islet off the coast of the Greek island of Lemnos.
4. Diplos is an island in the Aegean sea, inhabited by a sorceress in Homer's *Odyssey*.
5. Chloris is a character from Greek mythology who breathed flowers across the world.
6. Spiridon is a Greek boy's name, popularised by the second-century Saint Spiridon, the patron saint of Corfu.

SUPPORTING ARTIST *of the month*

As the luxury space liner *Empress* lies becalmed above the holiday destination of Azure (another planet, incidentally, whose name is subject to inconsistent pronunciation among the cast), it's time to ponder again the perils and pitfalls of performing that grittily dramatic death scene. Yes, it's Part Three of *Nightmare of Eden*, and the zipped-up Captain Rigg is laughing uncontrollably as his Economy Class passengers are savaged to death by the rampaging Mandrels. And who, in all conscience, can blame him? To be fair, it's impossible to know what kind of face you or I might pull in our last few moments of life – particularly if we were just about to be ripped apart by Sweetums from *The Muppet Show* – so we'll just have to hope that we come up with something marginally more dignified than the facial gymnastics on display at 12:16, when, in unforgiving close-up, Mrs Blonde Passenger attempts to convey mortal terror, and instead manages to suggest tipsy delight upon opening a cupboard and unexpectedly discovering that elusive fifth bottle of gin.

ANSWERS: It's Brokentooth from *The Trial of a Time Lord* on the Time-Space Visualiser.
The Six Faces of Delusion: The Hellenic hoax is number 4. All the others are true.

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A Hitch in Time (1978)
Patrick Troughton (*Doctor Who*) stars as an absent-minded time travelling professor

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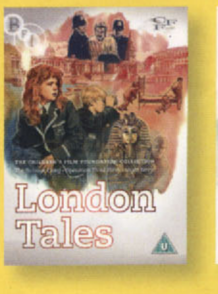
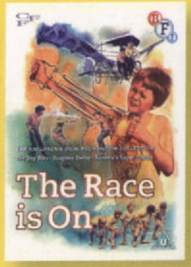

London
Tales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